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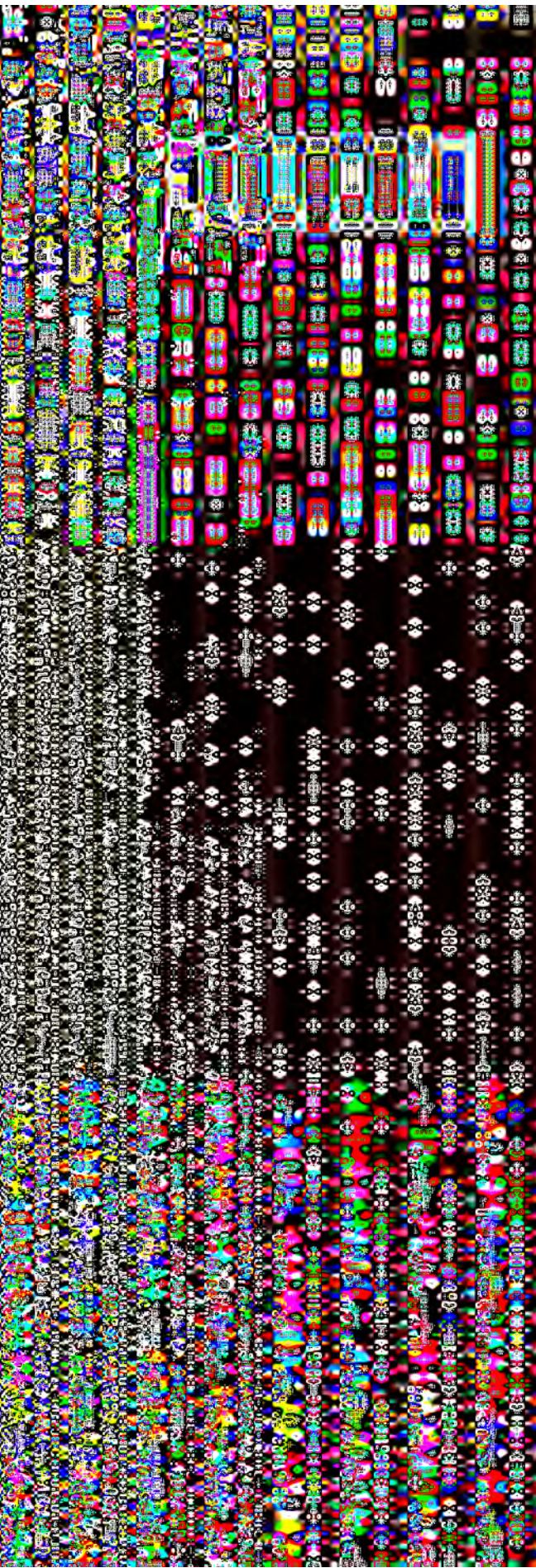
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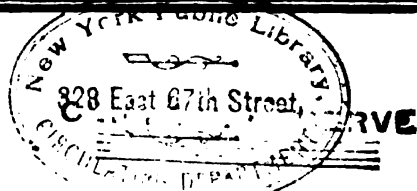
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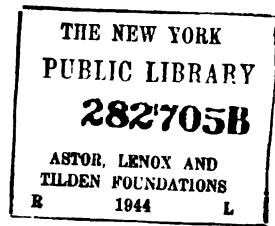
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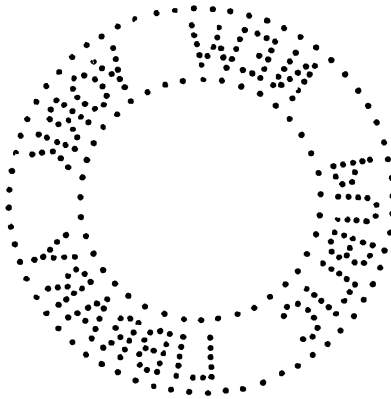
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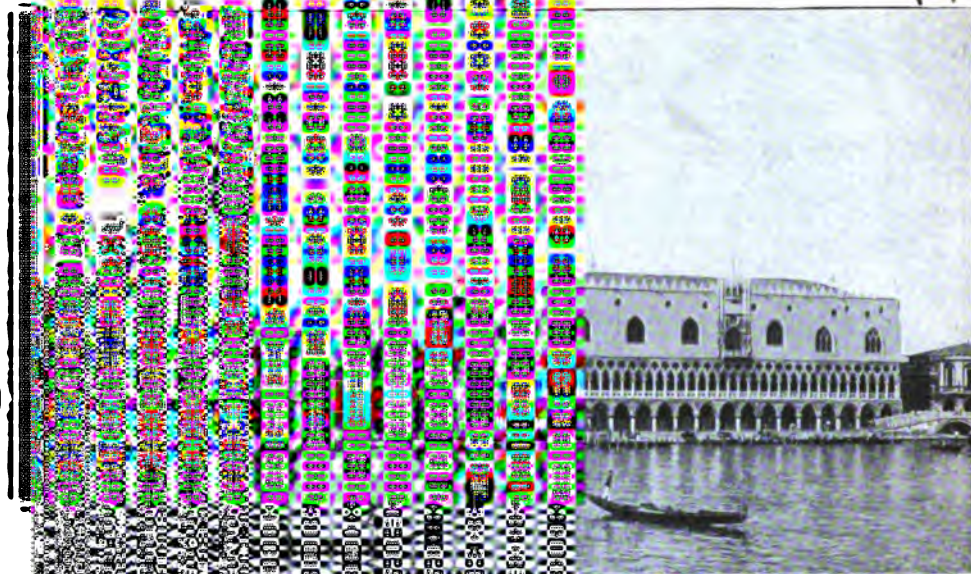
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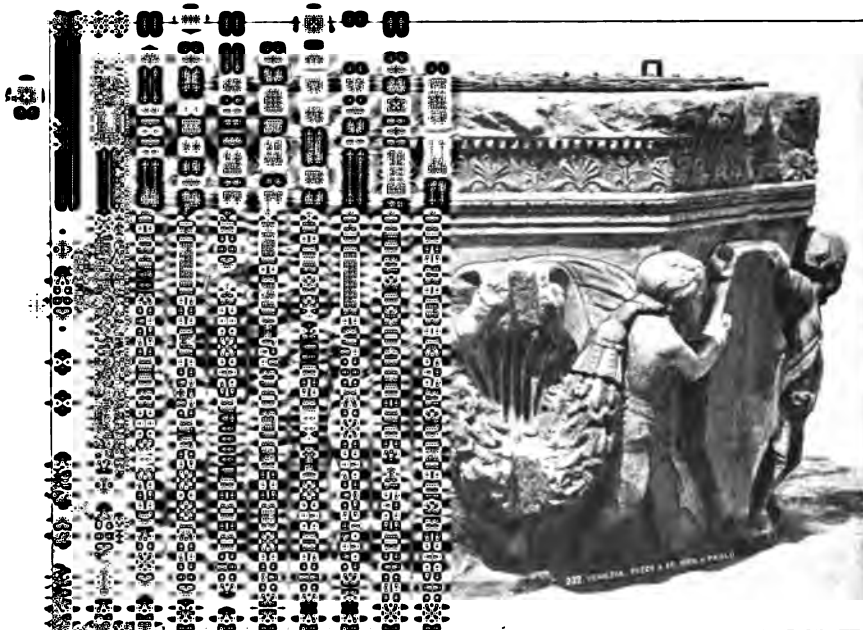


Library, Campanile and Doges' Palace)
fall of the Campanile.

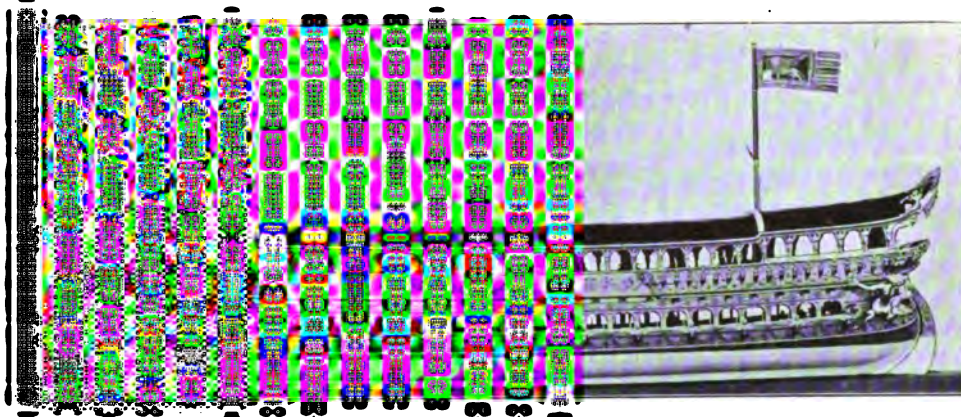
It is difficult to draw conclusions upon the same applies to the dwelling of particularly to an Italian town. At the heart of the development of the town into centres of culture in the eighteenth century, self-centred individuals, each with their own peculiarities of customs and language. The character of Venice, for here antiquity has been preserved in later centuries; here there have been no changes of home policy, not to speak of the future of her life this town, which has been growing into a state, was, on the one hand, an unexampled continuity these inter-relationships, since her position made Venice a great power by the Adriatic swamps, she has been a naval power could become a great power and far into modern times no

VENICE

over the Venetians. This made it possible, the town from its foundation to its fall. Example, where the influence of politics and art would be as clearly perceptible



Giovanni e Paolo.

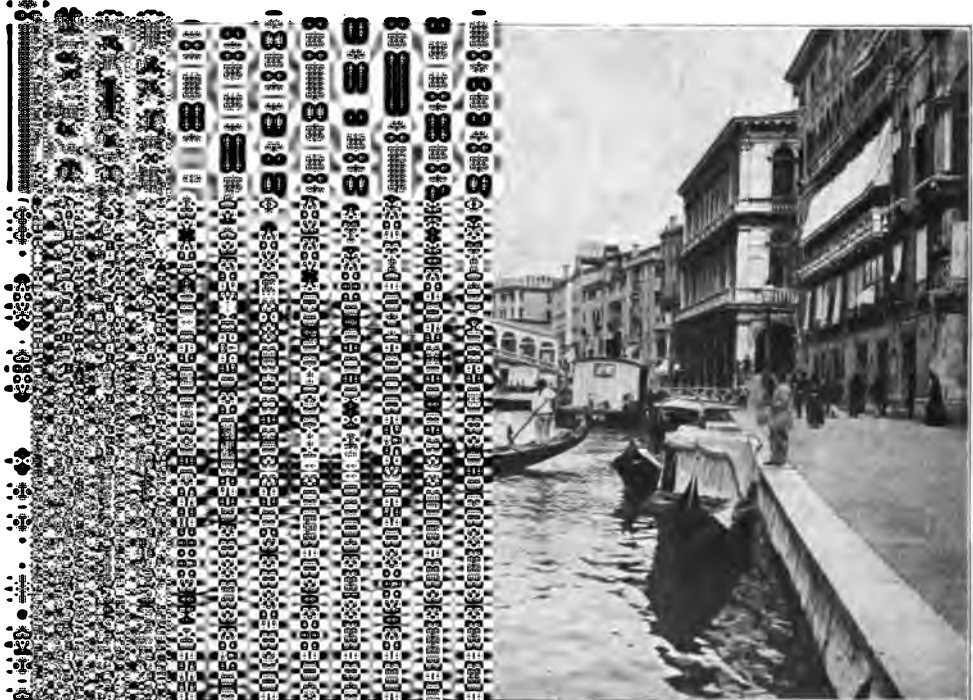


from the model at the arsenal.

THE VENETIAN MARSHES.

the small islands fringing the coast
 Po were inhabited by a sparse
 During the period of the migra-
 flux of citizens of good position
 from the fury of the Hunns, and
 the Goths and Longobardi. Whilst the
 old Italian population
 of the marshy islands to form a
 In the sixth century the islanders were
 and industrious and prosperous
 the best source, from Cassiodorus,
 the islands, each of which had at
 the rule of its tribunes, became
 the end of the seventh century a
 prince resided at Heraclea; later,
 at Malamocco, and finally, after
 of the islands, on Rivo Alto.
 of the present Venice. A few
 bridges with the new capital and
 long government palace was raised,

had brought from Alexandria in Egypt had received her supreme consecration in the Venetian lagoon. The town now had a patron saint whose bones have possessed miraculous powers, and the Venetians had embraced the Christian religion. The views of the Venetians on the cause of the Republic, and the banner of the Republic was that of the apostle. The banner of the Republic was that of the apostle.



4. Canal with the Rialto Bridge.

endurable, not only physically, but at least as a frontier, between Byzantium and Italy, because the Venetians were the chosen mediators between the two. They have indeed played this part for centuries in their commerce and political power. Their power has been taken very strictly; soon a Greek emperor remained of it, a title which was last used in the twelfth century. The only sense, in the present day, of the Venetian understanding with the Eastern

Empire, was, that they secured freedom of trade and intercourse within its vast boundaries. They knew how to obtain the same rights from the Italian Empire of the German emperors, and when the second millenium dawned, Venice was already considered a flourishing commercial state, richer than all her neighbours. The Doge Pietro Orseolo II., the friend of the young German Emperor Otho III., established factories and ports all along the Italian coast. The Roman coast-towns of Dalmatia, from Zara to Ragusa, rendered him homage. He was rightly conscious of being Lord of the Adriatic and expressed this feeling symbolically by an imposing and beautiful ceremony. Every year on Ascension day, he—and after him the later Doges—went to sea in a magnificently decorated boat (the Bucentoro) and celebrated his espousal of the Adriatic by throwing a golden ring into the waters. Not that the rule over Dalmatia had then by any means been assured, or even after the Byzantine emperor had formally ceded Istria and Dalmatia to the Doge in 1074. The Venetians were, on the contrary, constantly forced to struggle against the rivalry of the Hungarians, and only enjoyed the undisputed possession of the East coast of the Adriatic after the time of the crusades.

Nothing is more significant for the character of Venetian rule, than its attitude towards the crusades. Venice, at that time, treated the Western powers like a cunning financier who supports an unpractical enterprise only to enable him to exploit all the parties to it. She was guided throughout by cold calculation and showed no trace of that holy, though blind zeal which has cost the crusaders of France and Germany no end of money and blood. The newly created Kingdom of Jerusalem had scarcely been established, when the Venetians came with commercial treaties, in order to secure new markets. They took care to be well paid for any assistance rendered to the frequently harassed kings of Jerusalem or to the crusaders, and did so most successfully on the occasion of the so-called fourth crusade, the intellectual leadership of which they conducted with incomparable skill. Their then Doge, the nonagenarian Enrico Dandolo, was the type of the inexorable, hard creditor, but also of the practical, carefully judging statesman. After the foundation of the Latin Empire he added to his title that of a *dominator quartae partis et dimidia totius imperii Romaniae*. This high-sounding title expresses too little rather, than too much, for, apart from the East coast of the Adriatic, the most valuable coast districts and islands of Greece (f. i. Crete) became now Venetian property, partly through the treaty, and partly through special arrangements.

The support by Venice of the Lombard towns in their struggle against Frederick Barbarossa was not inspired either by ideal or patriotic motives. Only the interests of their financial politics induced the Venetians to counteract the preponderance of the emperor's power in the neighbouring Italy. And here

too their calmly calculating statecraft achieved a brilliant triumph, since Emperor and Pope concluded in 1177 their famous concordate under its auspices. The Venetians devoted increased attention to Italian affairs, after having brought their Oriental trade policy to a certain conclusion at the beginning of the thirteenth century. Their object was notably to secure the very important trade in food-stuffs on the West coast of the Adriatic, the chief centres of which were Ancona and Ferrara.

Repeated wars helped them to achieve this object completely. Step by step the Anconates and the Ferrarese were deprived of all independent commerce, and a severe control exercised over the navigation on the Po and the Adige. Particularly admirable is the skill with which, in 1240, the Venetians united to a kind of holy war the most incompatible elements: the Margrave of Este, Milan, Mantua, Brescia, Bologna, Piacenza and the Pope, avowedly to subject Ferrara to the church, although the only reasonable advantage eventually accrued to Venetian commercial policy. Add to this, that King Manfred also had to make the most important commercial concessions to the Venetians, on behalf of his Southern Italian Empire, and the result is, that at the end of the thirteenth century the Adriatic could well be considered a Venetian domain. Already at that time Venice had attained such importance, that she had become the centre of a universal commerce which embraced the major part of the then civilized world. In the East her regular intercourse extended to the Sea of Azof and to Persia, in the South to the African coast, and in the North to the regions of the Baltic. Her merchandise was of the most important and valuable. Venice was the most important grain market of Italy and produced herself (in Chioggia) the greatest quantity and best quality of salt. It is true, that in the course of this glorious developement she had constantly to carry on struggles against numerous competitors whose interests were ever clashing with those of the Venetians in their most valuable commercial sphere, in the Orient. But here, too, after fierce fighting, a peaceful understanding was arrived at just at the end of the thirteenth century.

By no means the least cause of the great successes of Venice was the fact, that her domestic developement had on the whole been accomplished in the service of the interests of her national economy, though by no means without struggles. A system by which the people elect their ruler always ends in the long run in hereditary government or in complete enfeeblement of the monarchy. In Venice things took the latter course. From the earliest times the Venetian dukedom had had a strong democratic flavour. At the end of the ninth century the important affairs of state were decided upon by a *publicum placitum* which comprised, under the direction of the Doge, the higher clergy, the nobles and the people. Gradually the representatives of

12th century — the ecclesiastics the governing power remained authoritative influence had at that yet there had been a time, when not have forcibly secured supreme one food for thought, that in the cipazio family wore the horned y for the Doge to appoint his



Mark's.

stow upon his relatives the most e provinces. It was a Doge, these pretensions, in 1030, by appointment of co-regents was e Doges restored to the entire e, who had been chosen by a e before the people for acclamation. dropped in the fifteenth century. right of choosing the Doge, now e of all possibility of independent

action, even in the most unimportant matters.* Already at the end of the twelfth century the Doge shared the power of government with two aristocratic bodies, a greater and a smaller council, from which the Great Council and the Senate were evolved later. The supreme administration of justice was in the hands of the tribunal of the Quarantia. The administration of the property of the church of St Mark was, in 1207, bestowed upon six Procurators, a tribunal which, subsequently considerably increased and invested with new functions, became the greatest power of the Republic next to the Doge. The bodies politic that shared the government and were generally renewed by delegates, became more and more numerous. The leading idea in the entire development of the constitutional history was a wise distrust, the endeavour always to control one tribunal by another. What the administration lost in simplicity, it gained by the extensive political training of the entire ruling caste. The deliberate statecraft of the *nobili* was unexampled in the Europe of that period. Not heated by any kind of idealism they transferred their cool manner of calculating and managing from their counting-houses to the palace of the government. — Two notable reasons will be found, if one inquires into the steady growth of this aristocratic rule. First of all, part of the nobility had inherited — as descendants of the formerly ruling tribunes — a claim upon participation in the government. Others subsequently acquired a similar claim by advancing considerable sums to the State which was frequently in severe financial troubles. It was quite conceivable and in accordance with mercantile views, that these creditors of the State were allowed a share in the administration, in which they were interested by their capital.

The Venetian aristocracy knew how to arrange with great wisdom its relations to the other two classes which had been excluded from all participation in the administration of the State: the clergy and the citizens. If the Republic suffered no priest to occupy any public office, she honoured the Church and her servants on the other hand in every conceivable way in matters of public worship. The greatest sacrifices were readily made for the acquisition of relics; the frequency and splendour of the Venetian processions were incomparable, and even the purely political memorial festivals were given a more religious character than in other parts. And withal this, considered merely superficially, it was exceedingly characteristic, that the patriarchal church (*S. Pietro di Castello*) was modestly equipped and situated at the remotest end of the town, whilst the church of the Doges' Palace was made one of the most sumptuous temple buildings of the world. — The aristocracy displayed towards

* The most convenient cause for reducing his power was offered by the so-called promissions, the comprehensive oaths on the constitution, which from the time of Enrico Dandolo (1192) had to be sworn by every new Doge before he could take that title.

the citizen class a benevolent protection; nowhere could the interests of the industrials have been better guarded. Whilst on the one hand a highly developed guild system advanced among the citizens that spirit of caste which penetrated the whole organization of the Republic, there was on the other hand a certain sense of liberality. Jews and foreigners could acquire the right of citizenship, and Venice soon became an asylum for the political refugees of the neighbouring countries, just like England or Switzerland in modern times — only, they were not allowed to interfere with the affairs of Venetian government. The political ambitions of the citizens were disposed of, by conceding to them once for all a few posts, the most important of which was that of High Chancellor.

If the development of the Venetian aristocracy had been sound on the whole to the end of the thirteenth century, a false step was now taken by an act which proved to be fatal in its consequences. It was the so-called "Shutting of the Great Council", which was passed into law in 1297 at the instigation of the Doge Gradenigo. Those *nobili*, who since the last four years had belonged to the Great Council, were inscribed in the golden book, whilst delegates elected other members of the aristocracy to complete their number. Only the members of the families that were thus represented were henceforth to be considered as a ruling class, as eligible for the Council. Although this rule was subsequently sometimes deviated from, it still expressed in principle the isolation of the nobles, who were moreover exposed to all the dangers of decrease through the dying out of families and of degeneration through inter-marriage. Centuries, it is true, had to pass before these dangers appeared threatening. At first the aristocracy seemed newly strengthened. Unavoidable revolutionary attempts on the part of discontented noble families and prominent citizens were energetically suppressed. The Council of Ten (since 1315), a supreme tribunal invested with ever extending powers, guarded civil peace with iron severity. On one occasion even, when the two suppressed members of the Venetian state, the Duke and the common people, combined in a revolt, they could achieve nothing whatever. Marino Falieri's head fell in 1355 between the columns of the Piazzetta and his partisans among the people were hung. A hundred years later, as proud a master-mind as the Doge Francesco Foscari suffered without a murmur all the tortures of the soul and the humiliations inflicted upon him by the victorious aristocratic party of the Loredani. More than that, he exhorted his only son to obedience, when he saw him wasting away, imprisoned and tortured. The Venetian nobility had become strong, not only as the ruling class, but also as the most important member in the economic life of the state. The wholesale trade and the shipping were still in their hands. And the *nobili* were at the same time the men to protect both, by wise council and also, sword in hand, at the head of their navies and armies.

Venice has often been blamed for her policy of Italian conquests, and it cannot be denied that the resentment of her injured and envious neighbours has finally become most disastrous for the Republic. Yet it must be admitted, that the Venetians could not well have taken another course, than that of founding an Italian territorial power. Their economic interests demanded it. At the beginning of the fourteenth century a number of sovereignties had sprung up in the neighbouring districts of Upper Italy, which, being all of illegitimate origin, could only be maintained by the most peremptory means of a brutally egoistic policy. The freedom of traffic and commerce, especially of the salt-trade, on which the prosperity of Venice depended, was constantly threatened, unless Venice met force with force. She had to possess territorial sway within her sphere of interest, in order to secure a voice in the general struggle for power, since peaceful political small-talk in the modern sense was here of no avail. There is this difference between the Venetians and their neighbours, that the former have never fought for dynastic interests or for vain greed of aggrandizement. They carried into all disputes that preponderating weight which results from wealth and stable government. In those times, when war was a trade, they could buy with their money the best troops and the best captains.

The first cause for interference in Italian affairs was offered them by the Lords della Scala who closed in their extensive Upper Italian state the navigation of the Po and burdened Venetian trade with duties. As usually happened later in such cases, the Venetians found allies in the neighbouring rulers; the Scala were beaten in 1338 and the district of Treviso fell to Venice. The most valuable allies of the Republic in this affair had been the Carrara, lords of Padua, and the Visconti, who had made Milan the centre of a considerable private power. The Venetians subsequently became involved in repeated struggles with them, for the same reasons as previously with the Scala.

The Visconti maintained their powerful position against the Republic; the Carrara, on the other hand, succumbed to the severe fate of the weak who has placed himself between two strong adversaries. Their domain became a prey of Milan and Venice, and the last ruler of their house, the aged Francesco Carrara, was executed with his son, in 1406, in the dungeons of the Doges' Palace. It is true, the Republic had strained her forces to the utmost, in the preceding vicissitudinous struggles. She had had to fight the Hungarians and Duke Albrecht III. of Austria, the allies of the Carrara. But the greatest danger was threatened for some time by her arch-enemies, the Genoese, who made use of the territorial feuds of the Republic, to try a decisive blow against her sea-power. When the Genoese admiral Pietro Doria had succeeded in establishing himself with an imposing fleet at Chioggia (1380), Venice seemed

lost for the moment. But the Signory decided in its extreme need to reinstate at the head of its navy the admiral Vittore Pisano, who had been put into prison for failures for which he had not been responsible. And when simultaneously a Venetian squadron returned from the Orient, the Genoese fighting power was forced to capitulate after a long investment. Since then Venice had no longer to fear the rivalry of the sister republic. She was recognized as the leading sea and colonial power of her time and proceeded now upon becoming also the leading territorial power of Italy. The annihilation of the Carrarese rule procured her possession of Padua, Vicenza, Verona, Bassano and Feltre. Soon after, the Republic acquired, in a successful war against the Hungarian armies of King Sigismund and the Patriarch of Aquileja, the whole of Friuli, and with it access to the trade-routes to Germany. About the same time Dalmatia, where the Hungarians had established themselves for sixty years, was definitely reconquered. The most valuable part of the littoral of the Adriatic belonged thus to the Republic.

The Doge Tommaso Mocenigo, who died in 1423, left his State in splendid prosperity. Venice then numbered 190000 inhabitants; her domain embraced over 42000 square miles; and the value of her trade was estimated at 10000000 ducats. A period of quiet prosperity seemed to be about to commence for the state of S^t Mark, but fate gave it now a ruler, whose character became fateful to it. Francesco Foscari was unquestionably one of the most important men who have worn the *corno ducale*, and at the same time the last who has exercised a powerful influence on the general policy of the State, but he lacked that cool circumspection which had made Venice great. He needlessly forced the Republic into renewed interference with the affairs of the continent, against its most powerful state: Milan. An endless war followed, which swallowed enormous sums and stirred up the passions of the whole of Italy. It is true, Venice retained finally a new territorial addition, the districts of Bergamo and Brescia, which she had taken in the first years of the war. But it is very questionable, whether this gain outweighed the great losses, and the sum of hatred and envy that had accumulated against the Venetians. Twice Foscari had intended to renounce the dignity of his high office after transitory conclusions of peace, and both times he had been forced to remain. Now, after a reign of thirty-four years, he was deposed as a dead-broke man. He survived his fall only by a week.

His history has the moving character of a tragedy. With ardent ambition he had pursued the highest aims, and yet with his very name are connected the first symptoms of the decline of Venice. About the end of his reign the last remains of Byzantine rule fell into the hands of the Turks with the conquest of Constantinople (1453), through which Venice was brought into touch

with a dangerous neighbour. The rapacious Ottomans had long disturbed the Levantine trade, so that in 1342 already a long war had broken out, in which the Genoese had fought on the side of the infidels, until they were defeated in a bloody battle at Constantinople. All the same the Venetians had reaped many an advantage from the disintegration of the East Roman empire. But now, when that buffer-state had disappeared, the Venetian possessions formed the next object of Turkish greed of spoil. The fear of the Turks has ever since weighed up on the minds of the Venetians. In 1463 the war flames broke out in Morea with the occupation of Argos by the Turks. At first, when Mahomet II. had sworn the ruin of the whole of christianity, the Venetians found allies in Italy and particularly in the Church; but as soon as their claims to power on the continent were remembered, they were left alone. Their great wealth and the undisturbed peace in their capital enabled them to endure elastically the heaviest blows of a sixteen-years' war, in addition to repeated epidemics of the plague. All the same they had to be contented with escaping with the loss of Scutari and payment of a considerable indemnity in 1497. Two years later, war broke out again in Friuli and in Morea, and though the Venetians had the support of Spaniards and French, they finally lost Lepanto, Modon and Coron, as well as parts of Dalmatia.

Whilst Venice thus saw her sea-power in the East shaken, she had every reason for pursuing her interests in Italy with all the more determination. In fact, at this very time the great prospect seemed to be opened to her, of taking the leadership in the confusion of the Italian system of states, and to prepare, if not to found, the unity of Italy. But the Venetians have not been able to rise to the height of such a task. Ever under the constraint of their economic interests, they missed the opportunity of re-modelling their half international commercial and industrial state into an Italian national state. Fate would have it, that just at this critical period the Signory was left without its circumspect political wisdom. During the period of foreign invasion, which now commenced, the Republic only pursued the most obvious advantages. In consequence she stirred up against her all the powers concerned, and conjured up the catastrophe which has sealed the fate of Venice and of Italy.

At first, it is true, the Venetians seemed to succeed in everything. In alliance with Sixtus IV. they made Ferrara completely dependent as regards commercial policy, and gained a few important coast-towns of Apulia. They even established themselves within the domains of the Church. For the losses in the Greek archipel they seemed to be indemnified by gaining Cyprus, which Caterina Cornaro had to cede to the Republic, as her obedient daughter (1489). The Venetians committed their first fatal mistake, when they witnessed in

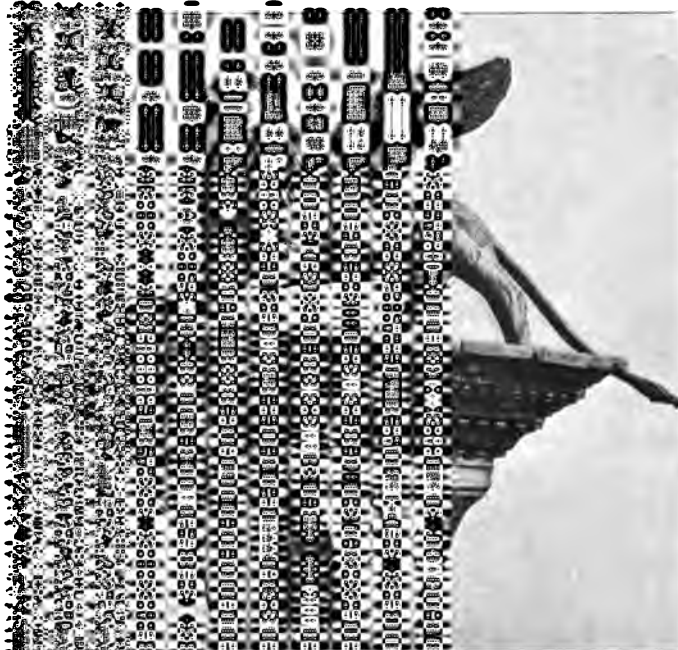
inactive neutrality Charles VIII. the French King's expedition against Naples. They had hoped to derive benefit from these quarrels. Later, of course, the fear of further encroachments on the part of the French induced them to join the so-called Holy League which allied Milan and Naples to Maximilian and the Pope. But when it was speedily discovered, how unreliable the Duke of Milan and Maximilian were as allies, it was thought advisable to take the side of the French, when they once more crossed the Alps under Louis XII, in 1498. The subjection of Milan, which was the object of the King, could only be of advantage to Venice who actually retained the districts of Lodi and Cremona after the fall of the Sforza rule. She subsequently adhered to the unfortunate alliance with France and consequently made an enemy of the emperor Maximilian whom she prevented by force from his intended invasion of Italy in 1508, and from whom she actually took some strips of frontier land by force of arms. Meanwhile the Signory had made a bitter enemy of the new Pope, Julius II, by obstinately detaining the occupied towns of the Papal State and thus fatally underrating his character. — The wise Signori in the *palazzo ducale* relied too firmly on the difference of the interests of their opponents, and seemed to overlook the fact, that their French allies were only awaiting an opportunity to attack them by surprise. And thus it happened that the Republic had to face unprepared the combination of the three powers in the League of Cambray, which was now joined by all the Italian grudgers and enemies of Venice. Her troops were beaten in April 1509 at Agnadello, and at one blow she found herself deprived of almost her entire *terra ferma*.

The Republic was deeply humiliated, and if in the end she regained her possessions, this was due less to her own strength, than to the superior judgement of the Pope and to the loyalty of her old subjects. But henceforth the glory of Venice was a thing of the past. She fell into the condition of the states which no longer have any high aims to pursue, and all her admirable political wisdom worked only for the maintenance of existing condition. Her outward splendour remained nevertheless undimmed for a long time yet. More than that, the Levantine trade took a new lease of life during some decades of peace with the Turks, and the consequences of the discovery of a sea-route to East India asserted themselves only very gradually. All the arts flourished in the asylum of the lagoons and decorated the town with that sparkling, magnificent dress in which we admire her to this day. Venice, who had always loved to celebrate fêtes, became the greatest centre of pleasure in Europe, and we do not hesitate to admit, that the pleasures, which were here sought and found, were by no means merely sensual. The aristocracy, now retired from business, cultivated literature and science. Now, in

the sixteenth century, full atonement was made for the former neglect of higher culture, and Venice became a centre for the rich culture of the renaissance — different, it is true, from Florence, Rome or Ferrara, but no less important. In this connection it is a characteristic trait, that Venice became the most renowned printing centre of Italy. It was just that the Venetians understood how to make a business of science, as of everything else.

With Italy they lived henceforth in peace. The unruly tyrannies of yore had partly disappeared, and partly become consolidated as legitimate principalities. The Pope and the Spanish vice-regents at Naples and Milan had the same interest in maintaining peace and order. Once only the relations between the Republic and the Church were seriously shaken, in 1606, when Pope Paul V. interdicted Venice for having imprisoned two criminal ecclesiastics. Only after the lapse of eighteen months an agreement was made, by which the interdict was annulled and the ecclesiastics set free "by way of exception". For the rest Venice maintained all her rights and prerogatives against the Church, and notably enforced the banishment of the Jesuits from her territories, which had been decreed during this dispute. The year 1615 witnessed a war against Austria, caused by the latter country suffering the Uskok pirates to violate Venetian rights. But here also, after two years, the Venetians concluded a peace which was at least not disadvantageous. — Turkey alone constituted a great, threatening danger to the Republic during the last centuries of her existence. It was the Levantine trade of the citizens, which, together with the landed property of the aristocracy, had remained the sole source of Venetian prosperity. For a long time yet the Republic fought against the Turks, with glory, though not with good fortune, and many a *nobile* gave new splendour to his old name, as admiral or captain. Nevertheless the decline of the moral strength of Venice was not to be checked. By herself she was no longer a match for the infidels, since her defensive force did not consist in her brave sons, but in her good gold-pieces. Thus crumbled away, one by one, the most valuable parts of her colonial possessions. First Cyprus was lost in 1570 and was not retaken, although in the following year Don Juan of Austria annihilated the Turkish sea-power at Lepanto. After a long peace war broke out again in 1645 for the possession of Candia. The Republic strained her resources to the utmost; she humiliated herself to the extent of a wholesale barter of her titles and offices; moreover the Pope allowed her the tithe on all her territories. A whole succession of heroic captains-general have commanded her fleets in the course of the twenty-four years' war. Amongst their number Battista Grimani, Lorenzo Marcello and Lazzaro Mocenigo fell facing the enemy, after brilliant successes. Yet Candia could not be held and

...e was concluded in 1669. —
 ... past greatness, when, in 1684,
 ... or and the king of Poland for
 ... litary enemy. For some time
 ... Morea from victory to victory.
 ... ustom of antiquity, had given
 ... ay demanded and achieved his
 ... enaries, Count Königsmark, had
 ... or had fallen and Morosini had



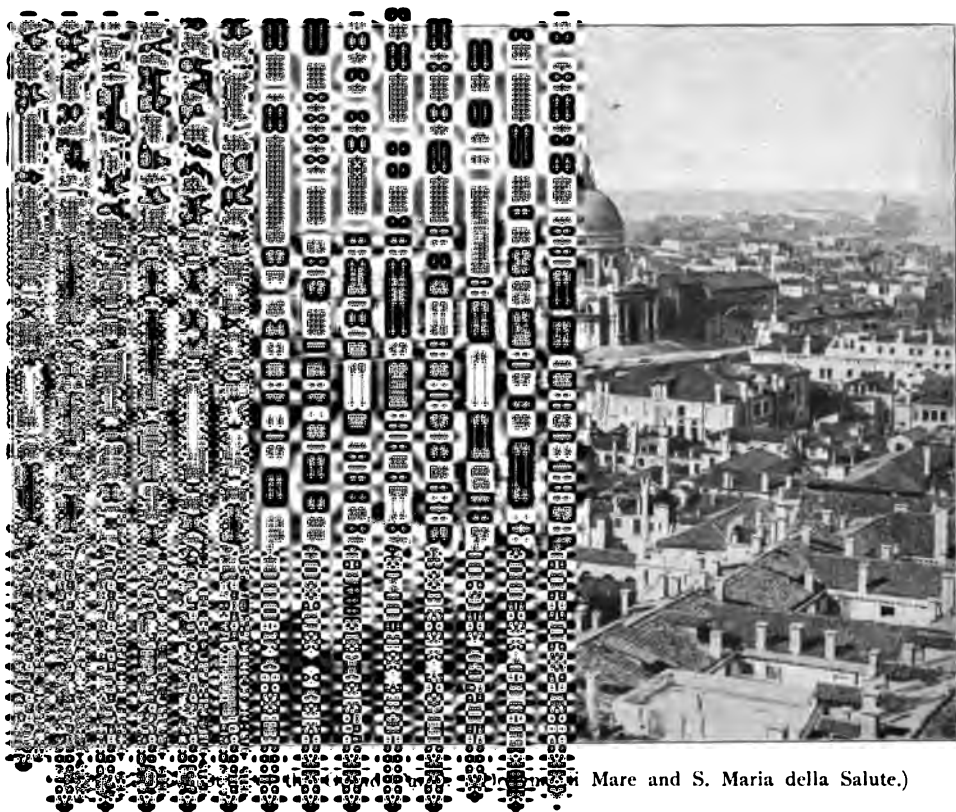
...ark's.

...me time. But in the end the
 ... Thus Venice presented herself
 ... ping of the eighteenth century.
 ... he inner disintegration of the
 ... cent, when, in 1713, the Turks
 ... reconquer what they had lost.
 ... without a sword being drawn.
 ... y. Corfu was only held by a
 ... Even he could not have spared
 ... not Venice found an invaluable

ally in the German emperor. Thus a tolerable peace was after all concluded at Passarowitz after Prince Eugene's great victories at Peterwardein and Belgrade.

On the whole the Republic of St Mark has only just vegetated ever since. For the political world she was surrounded by a reflection of the halo of her old, proverbial statecraft. For the world of pleasure the lovely town became a favourite rendez-vous. The *vie galante*, which can here be so thoroughly enjoyed, received its seasoning through all manner of local peculiarities: the expeditions in the gondola, the constant wearing of masks, to which was added a harmless, creepy fear of the mysterious powers of the state-inquisition. The outer frame of this life with its faded splendour commenced also to be considered from the romantic, sentimental side. In a political calm the decayed edifice of the Venetian state with its partly senile, partly frivolous conditions might have existed for a long time yet, since the government was wise and just in its own way; but everything collapsed at the first storm. It is now just a hundred and six years, since the Napoleonic general Baraguay d'Hilliers occupied Venice (1797), since the golden book of the aristocracy was burned, and drunken wenches danced the carmagnole on the Piazza around the trees of liberty.

Since those days the fate of Venice has undergone many more changes. But here we need not speak of them, for all these changes have found no echo in the art of Venice. Nor could they have done so, because Venetian art had died with the Republic.



Mare and S. Maria della Salute.)

SCENERY.

of a strange and curious town new, as it were. Only when he in loose outline, he proceeded to those proximity. We will try to make a short examination of Venice. The aspect of a town: first of all its of its inhabitants. In Venice in fashion, than anywhere else in a group of little islands in the the largest island was called Dorsoduro, Luprio, Gemine, Mendicola, and Giudecca. Freshwater springs contains a rich proportion of shell-lime. The elements of ebb and tide prevented from becoming injurious to health.

LECTURE

led to these islands in the early middle-ages, a healthy and protected settlement. But the islands, although, for centuries after, soil could be reclaimed. The most popular of these gardens was the garden in the midst of which flowed the Rivo Batario, the river of the Doge Sebastian Ziani. A mighty, ancient bridge, where now the clock-tower stands, and in the middle of the bridge, to which the horsemen used to tie their horses, was the place where the doge was allowed to trot through the narrow



the right the Palazzo Corner della Cà grande.

land became insufficient for the rapidly increasing population, and the city began to build into the water on dense piling of the marshy ground. Where the buildings were naturally crowded close together and in a longitudinal direction. But as the water became the chief means of communication for every part of the city, the gradual completion of that close net of canals in every direction. The streets, which were built up, served exclusively for foot-traffic, and it was impossible in most of them to touch the opposite bank with one's arms. A brilliant satirist has called Venice "a city which has been anchored for thirteen centuries", and it is not surprising to fail to strike everybody who first finds

It stands to reason that these
ons for a developement of archi-
one achieve monumental effects,
if space is lacking everywhere?
on became decisive for the de-
her fine arts under such peculiar
d by merchants and seafarers.
atic constitution of the common-



anal.

ment individual activity, than any
helped, on the other hand, to
only in the interests, but also in
enice never lent herself to those
the charakter of a fortress even
al edifices took here the exclusive
g-places of confraternities. The
which also took a hold on the
only the memory of saints or of
by splendid monuments in the
s rendered less to the personality

CONJECTURE

he had served — religion or the state. Nothing interfered with the enjoyment of means which were not allowed to serve mercantile class is always and everywhere. Directed material wealth, the Venetians showed direction. The Orient, with which they taught them many a habit of comfort afterwards with the innate refinement of Venice was already considered the town



from the church of St Mark.

From such inclinations one cannot so exalted and serious direction of art, as the which lend gayness to life: decoration, age.

ce, as we still see it to-day — how ever of all other towns — is in itself entirely comfortable dwelling-house, the palazzo, is to the last centuries of the Republic. in the upper story, called *liagò* in the towards the South, if possible, and with right. Later, beginning with the twelfth is formed as an open gallery, called

parated by a wall with windows. Commercial intercourse, appears again ally divided by an inserted floor. On the second floor, to which arrangement of the first floor is ed towards the canal, the back reet. An outside flight of steps of the first floor. Truly remarkable house was distinguished in the



before the fall of the Campanile.

te of space. The chimneys were provided with cranes which lifted The flow of the tides in the canals not be surpassed by the artificial

was traversed by one single, broad is throught the town in the shape in plenty. The proudest *palazzi* this day it has remained, what it ambassador Philippe de Comines ut its beauty lies not alone in the ch are reflected in its waters, but

s of the canal. The straight direction is the practical point of view that the no esthetic reason. The straight road for in the same measure, in which it the open end of the street, it prevents at both sides. The *Canale Grande*, on picture, the frame of which is sometimes closed. Its palaces impress themselves



the Piazzetta.

, notably because from every point of one of them.

ing the most beautiful street, she also the *Piazza* likewise preaches a chapter (fig. 10, 11). It clearly demonstrates a place of concourse, but also a place to the point of considering a Square ant thoroughfares, and therefore not as all sides, a space furthermore, in which be traversed as quickly and carefully as

is. It surrounds us like a hall
; and whoever does not know



Fig. 13. Carlo Goldoni.

sposition has no match in the
ere ne splendour all the inventions

Squares; only at the end in front of on the most beautiful of all pedestals, two enormous monolith columns which supports of the Republic. In fact, the only times on a public Square in Venice, is Paolo. Here too is food for reflection until we have built a monument in the



the foreground the Bishop's Throne.

must, of course, be placed in the centre. We not only the face, but also the back, time — in the seventeenth and eighteenth monument was so composed as to offer The spectator was thus forced, to circle by it. Our sculptors have felt the esthetic d, and content themselves again with m to be less aware of the fact that, in have to place the monument in such a

from the principal side. Thus in
 distance from the famous men in
 would-be-great, rides about with
 aniele Manin, Garibaldi, Goldoni
 the middle of Squares. Popular
 commaseo by the famous Milanese
 to's Goldoni, which is altogether
 good in so far at least, as it
 of the crowd which he himself
 how is the Colleoni placed? —



no. Exterior of the Choir.

day; but it forces the beholder to
 es him to the spot, from which
 e the figure also gets its proper
 arch.

te aspect of the town of Venice:
 ings, have their principal aspect,
 unfortunate impulse of mistaken
 idea, that it is necessary to rid
 peel them out", as the fine phrase
 times beneficial to archaeological
 finest buildings in Venice, only

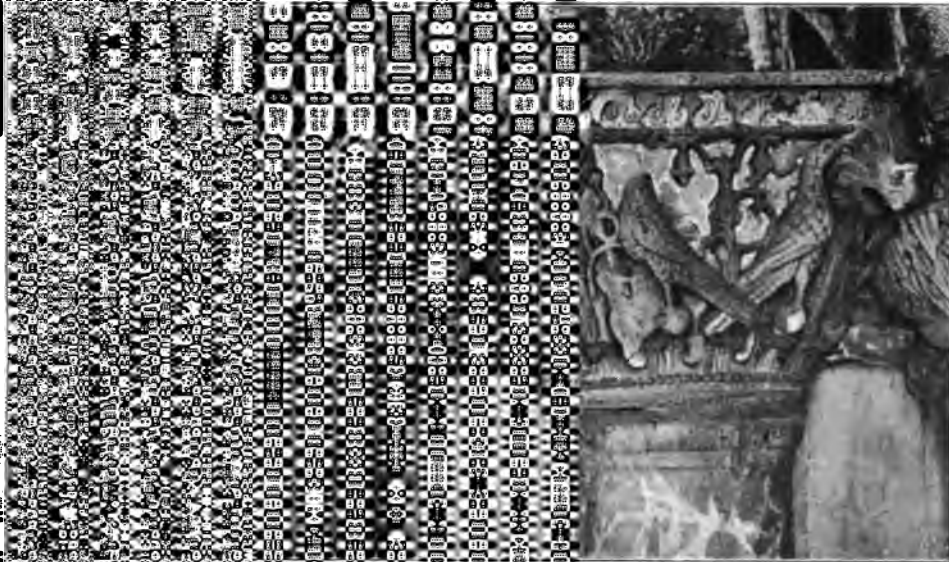
, and even it in a very limited sense, being turned towards narrow streets. Even more hidden are S. Giovanni. A number of the most interesting only their front (f. i. S. Maria dell' Orto,



on the Façade of St Mark's.

yet, as far as I am aware, nobody has been led out, in order to be better appreciated. " belong to the Church. But to see them, a boat on the lagoon, to Murano and to Sanjures as yet, some thousand years old, a, with nave and aisles without transept, atrium before the main entrance. The belongs in its essential parts to the ninth

The interior are perhaps remains of the wall-surface the surly interior: the Crucified Christ in the semi-dome of the apse. Very rising from amidst the semi-dome of columns, which supports a pediment in clumsy relief, separates the interior of church of *Santa Fosca* from the exterior architecture. The principal altar is at present protected by



the Vestibule.

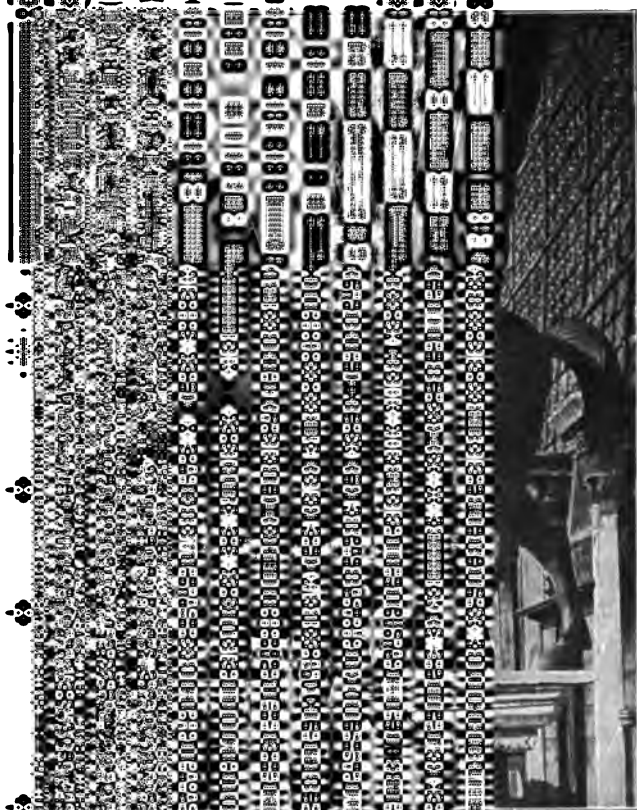
The very short transepts of equal length with its surmounted circular apse go back to about the end of the 11th century, when the glassblowers' island *Murano*, in the interior (originally a basilica), was rebuilt (fig. 15). The double row of columns and round the polygonal choir is decorated with green marble and yellow-red mosaics, architectural pictures of Venetian art. In the 12th century has here been advantageous the inscription in the mosaic floor of the year 1111. Most characteristic

occidental plan of the building and the very stilted circular arches and the walling. Again and again we shall come to the whole course of mediaeval architecture in

the picturesque churches is however only the impression of St Mark (fig. 5, 16—20). Let us

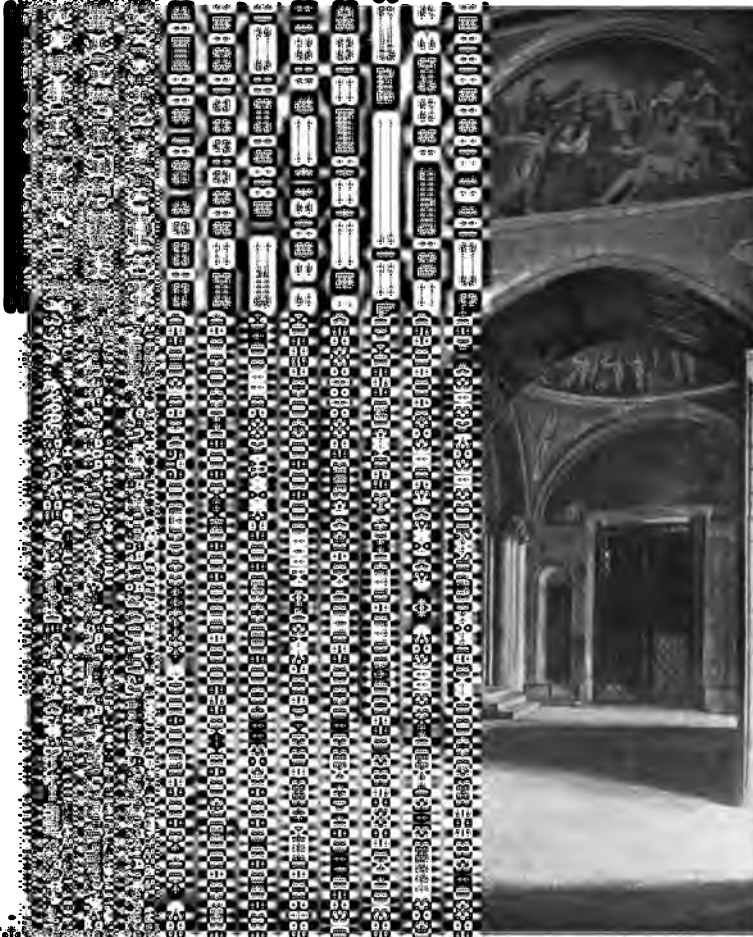
remain facing the front. The wonderful building seems to belong to none of the known styles. The incredibly fantastic splendour of the façade immediately holds one spell-bound, and only when his eye has had its fill of the unusual apparition, does the beholder feel the critical endeavour to account for the reason of his delight. And then he makes the remarkable discovery, that here, where his feeling praises everything loudly and emphatically, his examining reason has to find some fault everywhere. First of all he must admit that the effect of this façade is far more pictorial, than architectural. If the forms of the building are considered as such, one will find again

and again. Why is the wall divided into two rows of columns? Why is it, that the cornice has to cut twice across a cornice? On the cupolas disappear from view, one might think of a five-aisled basilica, like, say the Cathedral of Speyer. And if you now consider the disposition of the kind that will often be a jumble of the forms of style of all



of St Mark's.

ence, interspersed with oriental
 every possible mediaeval variation
 basket and lattice patterns;
 date probably from remains of
 appears sometimes the modest



St Mark's.

... the stilted arch (the three
 ... now simple (on the two outside
 ... keepers (on the five pediments).
 ... the left probably date back to
 ... joining mosaics of the next niche,
 ... renaissance. The oldest of the
 ... above the centre of the portico,

which came to Venice with the loot of the fourth crusade (fig. 18). The reliefs on the first and third arches of the main porch must date back to about the turn of the twelfth century, and the rich and delicate bordering of the niches above them, with tendrils and dainty figures leaning towards each other, to about a hundred years later. Finally in the fifteenth century the architect of the Doges' palace, Bartolommeo Buon, crowned the pediments with that wonderful cornice of statues and diversified foliage, from which saints and angels are rising, and placed by its side the tabernacles with the figures of the Evangelists, the angel and the Virgin of the Annunciation (fig. 16).—The value of the infinitely diversified details varies, of course, considerably; some parts, like the mosaic in the portal-niche on the left and the Gothic sculptures of the pediment, belong to the best of their kind, and the even splendour of the material is so dazzling as to hide the inferiority of many other details. If one looks over the whole building, one would not wish to see any part altered, for every bit relates a piece of history.

The effect of the interior forms the most striking contrast to that of the exterior. After having crossed a narrow ante-temple covered with dome-shaped vaults, you enter a hall which is as surprising for its size, as it is for the evenly toned quietness of its decoration.

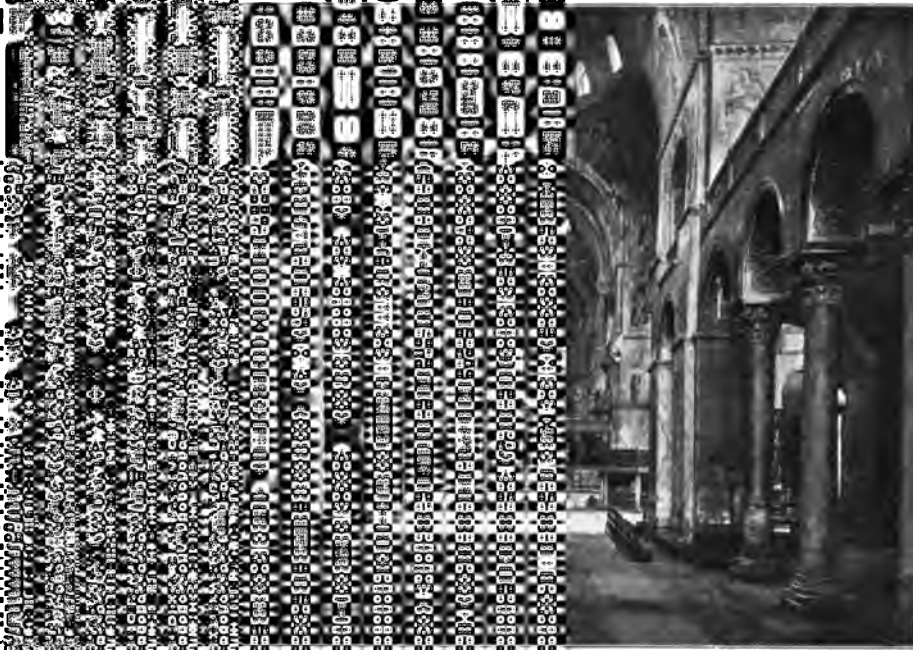
The mighty effect of vastness is based first of all on the simplicity of the plan: five cupolas arranged in the shape of a Greek cross and the spaces under each cupola surrounded by narrow side-aisles. In the Western, Northern and Southern transept the side-aisles are separated from domed part by rows of pillars, above which extends a gallery.—A further reason for the grandeur of the effect is to be found in the smallness of the profiles, which almost amounts to poverty. Imagine the dome rebuilt in baroque style, with the far projecting profiles of the late renaissance in the place of these meagre imposts and arched mouldings, and the whole room will immediately shrink together. This is not the place to discuss the esthetic law, on which this effect is founded. As a test I should, however, recommend the church of S^t Peter's in Rome, the interior of which, as is generally known, does not by any means immediately produce the effect of its true, gigantic size. The chief reason is undoubtedly to be found in the colossal forms of the separate architectural parts.

To the beauty of the spatial effect is added at S^t Mark's the multi-coloured splendour of the decoration. And these mosaics with their golden backgrounds, which cover all the domes and arches and the higher parts of the walls, do not in the least reduce the impression of grandeur of the whole, because they lose themselves in the general effect of colour. The key-note is given by the warm and dull brown of the marble, which goes splendidly with the gold decoration. Other kinds of marble, red, green, veined with black and white,

patterns cover the floor. (Most

ch of St Mark has become a
for, indeed, there is scarcely a
picturesque aspect in whatever

ound-plan of the church contains
apses, which terminate the East
of the West transept, make it

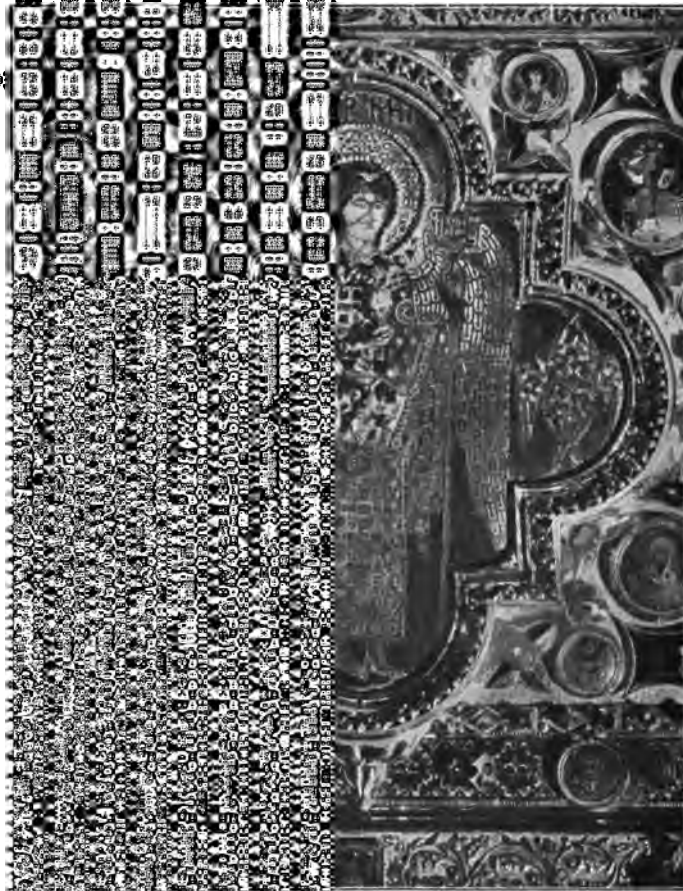


Interior of St Mark's.

ins of an original edifice in the
ch of St Mark has been partly
it was afterwards, in the eleventh
Selvo, rebuilt, and was probably
ch after the Byzantine example.
stood for centuries under water,
the twelfth century, the vestibule,
fteenth century, was added (fig. 19).
must first speak of the little
the second pillar of the left aisle
ected on the Piazza and was only

ECTURE

end of the thirteenth century, after a
upon it. Probably of about the same
four columns of the tabernacle over the
series of reliefs from the history of the
ring-shape. The front of the high altar
the famous *pala d'oro*, the finest production

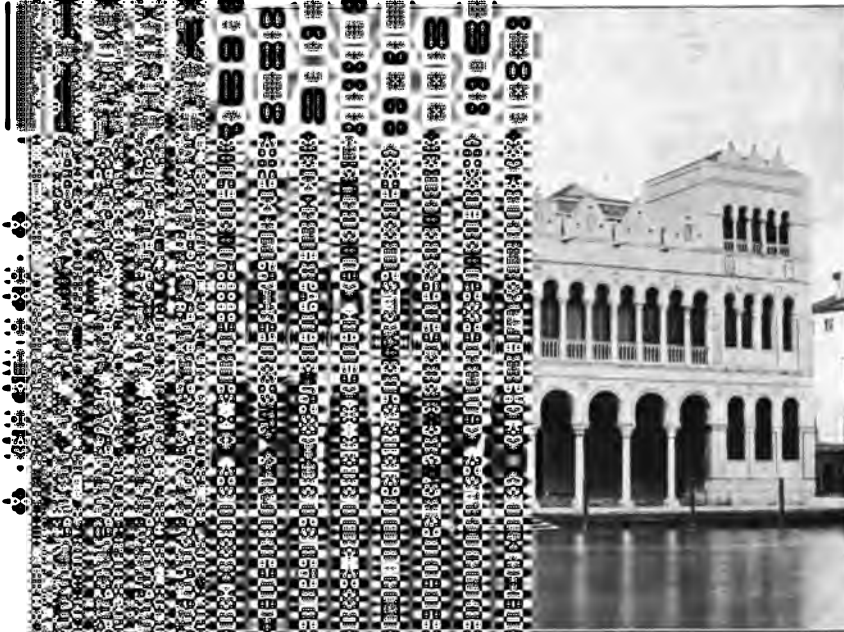


of the Pala d'oro.

her part dates back to the tenth century.
and the figures of S^t Mark, the Virgin and
end of the fourteenth century. The
and decoration of the Cappella Zen, whilst
the eighteenth century. The oldest of
(with the exception of the Southern one),
pala Zen show the Byzantine style with the

th to the thirteenth centuries. The great merit of fitting excellently founded. And the same cannot be said, although in some cases the designs for them (f. i. Titian in the left aisle).

It has never ceased decorating the period has offered the best and sparing in most cases what had baroque art did venture upon

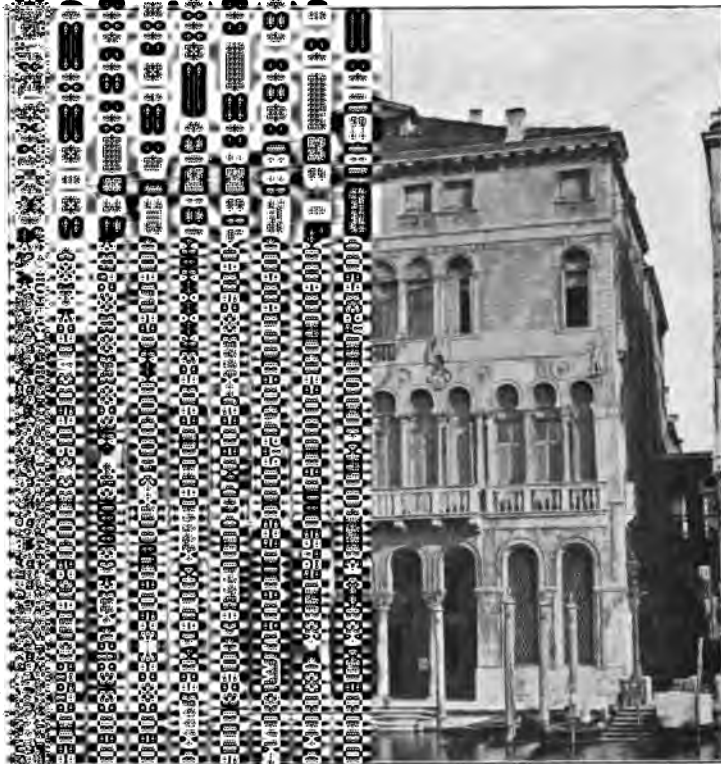


Palazzo de' Turchi.

completing its mosaic decoration. It remained without any influence on architecture. Only in the renaissance was it again referred to. Altogether, the additions of later centuries, however, may far more be seen of the must be admitted, mostly in the Renaissance palaces, now arranged as to its old walling. The brilliant

ECTURE

a few decades ago, although the old part of the two storeys is devoted to round-heads. Eighteen arches on the first and-floor. To the left and right of the set into the wall of the ground-floor and regular, pierced battlements crowned the century was the palace used as ware-



higher storeys are later additions.)

The same type of two-storied, colon-
ces of the Grand Canal by the present
) and by the *Palazzo Businello*, all of
additions. On other palaces of this
po Sti. Apostoli) we notice above the
tracery, entirely in the shape of the
must by no means be taken as a proof
style. It is, on the contrary, a purely
ch, it is true, was taken up by Gothic

may have been built about 1200,

by a different route, in the train
 can we to day form an idea of
 exercised upon their time by the
 thus much is firmly established:
 the thirteenth century is marked
 his grave for two years, when,

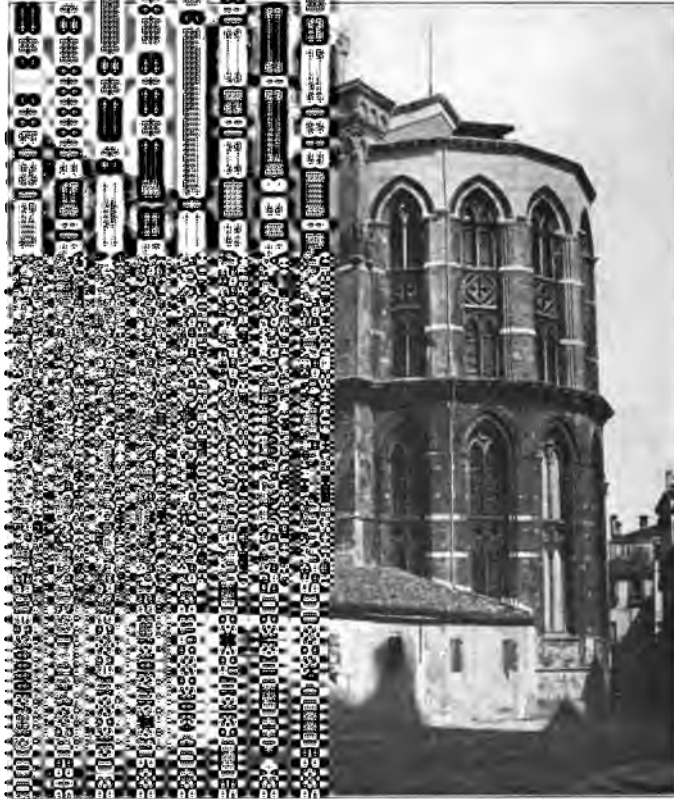


ari. Interior.

on was commenced of the church
 The plans had been designed
 gothic church architecture became
 Dominican churches which soon
 towns received the simple monks
 contributed their mite towards
 me so abundant, that the severe
 regard to their buildings, were
 hes of the mendicant orders in
 olo offend seriously against the

STRUCTURE

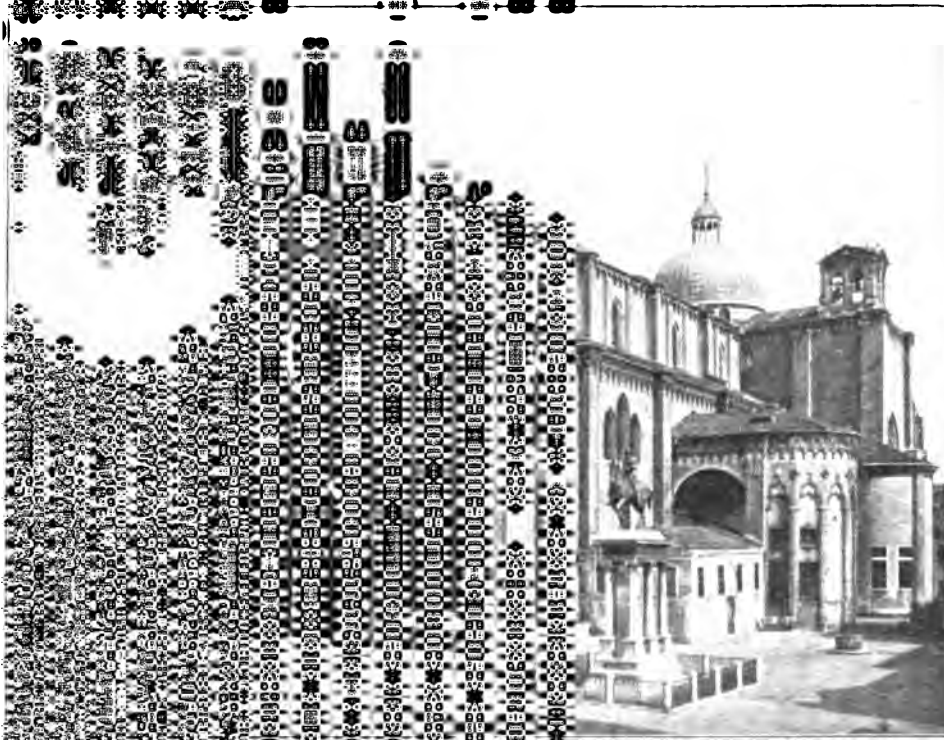
dimensions and their vaults, and the But as far as the essential features of minimize not only with each other, but also the: the Latin cross of the ground-plan which is accompanied by a series of of Venetian churches are the column- aisles from the nave, the equal number



of S. Maria dei Frari.

s, and the polygonal termination of the chapels. Much as we appreciate the for, especially in the Frari, we yet feel ches. The Italian has never known how the Gothic style for the decoration of with its high windows decorated with vivid effect; the bare façade is imposing curved tops disfigure the gable, and a stands, quite unexpectedly as it were,

similar porch, more sumptuous than that of *San Stefano*. (Here the cloister with its too small space). The front of S. Giovanni has the magnificent porch suddenly introduced from the period of the Renaissance, the second half of the fifteenth century. It remains now the most beautiful

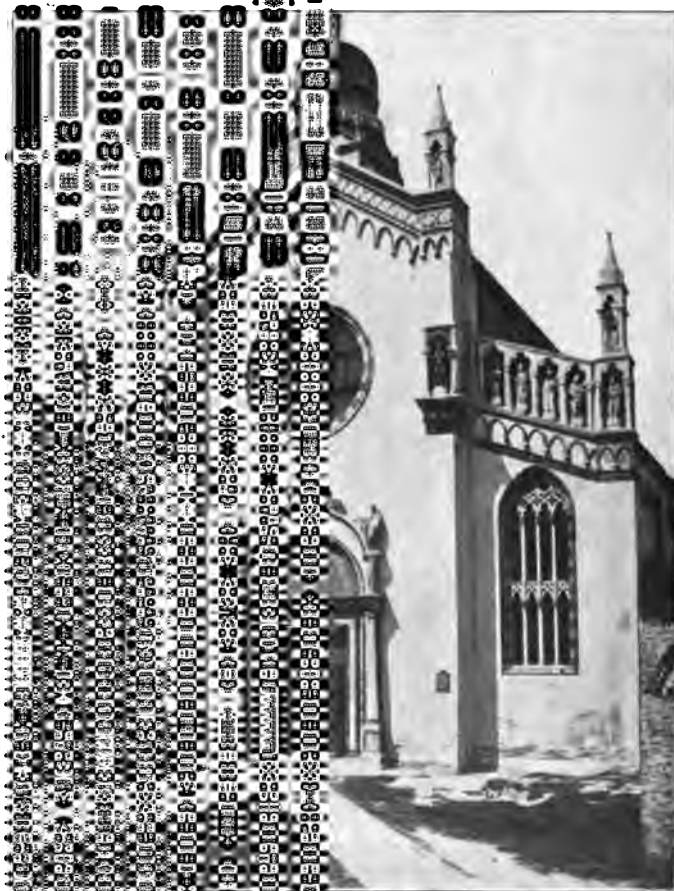


San Giovanni in Paolo.

A few promising fragments are visible in the windows of the aisles, the dainty details of the whole building, give an impression of which the fronts of those larger churches must be added the rich, figural sculpture in the tabernacles, probably added or altered later (fig. 27).

The church was destined to achieve its best, and has here given the physionomy

features. The Venetian palace, as it is
world, is the Gothic palace. It is true, this
of our Northern cathedrals and town-
closely connected with the Orient. This
that it has tempted some art erudites
claiming the Oriental origin of all that



Maria dell' Orto.

ons and in its forms the Gothic style is
es of Venice, with their firmly established,
ny new constructive problems. Anything
from the new forms, without their meaning
ere used playfully for purely decorative
l articulation was decidedly accentuated.
semicircular arch, or incrustation. The

permitted, for preference in the known from the Orient. The translating creeper; the cross-flower natural that the declining Gothic self better to such intentions, and thus we find the bloom of th century, when the elements disintegrating the Gothic forms.



palace.

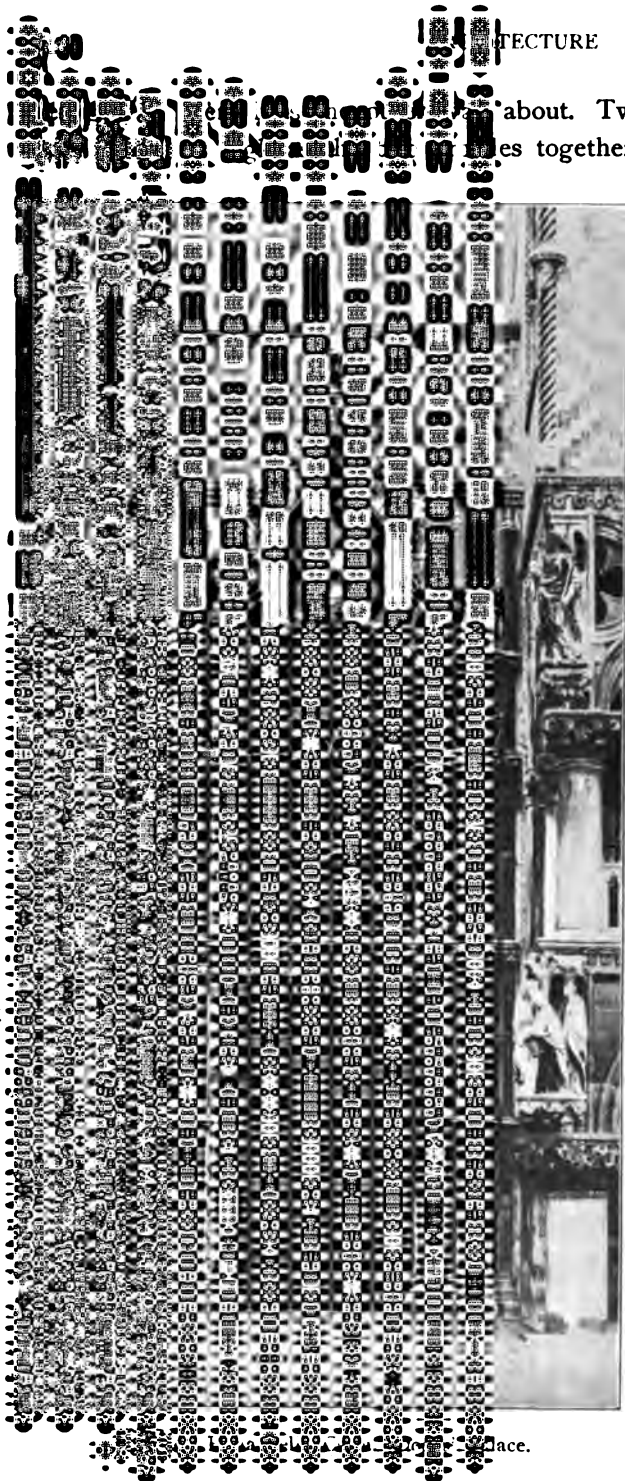
ure is accompanied by a monu- ce and in its historical importance oges' Palace — another building, h makes it exceedingly difficult o would dare to speak of faults, lives in the imagination of the ery notions about the articulation the literal sense of the word. for esthetic reasons, that the whilst the upper storeys should

ECTURE

about. Two arcades support a mass of
 es together, and interrupted only by a
 few windows. Furthermore
 the proportion of the two
 arcades to each other is so
 improbable, that for a long
 time it was believed, that
 a good portion of the heavy,
 baseless columns of the
 groundfloor must be buried
 in the ground. But this is
 not the case. The columns
 never were higher than we
 see them now. It is never-
 theless significant, that soon
 after the completion of the
 building the disproportion
 was felt and boldly corrected
 in the pictures of the painters
 who were then more in-
 genuous than at the present
 day. In most of the old pic-
 tures and wood-cuts of the
 Doges' Palace we find the
 ground-floor heightened and
 the upper wall shortened.

The history of the
 Doges' Palace is closely inter-
 linked with that of the
 Republic. Immediately after
 the seat of the government.
 had been transferred to
 Rialto, the erection of
 a Ducal castle was com-
 menced. Of this building,
 it is true, no traces are left
 to-day. What we see, dates
 back in its oldest parts

before 1340, the two arcades were built,
 by the present *ponte della paglia*. The



ace.

to remain behind it. The con-
 interruption of the works. One
 among the guilty and was hung
 that at that time a decree of
 for speaking of the continuation
 Doge Tommaso Mocenigo took
 it possible to recommence the
 contradicted by the date of 1404



Fig. 29. Doge's Palace.

windows on the South side, a
 this may be, the artists' family
 factory completion during the first
alla carta, commenced since 1439
la nuova, was the final touch (fig. 29).
 — gem of late Venetian Gothic
 — grace motifs.

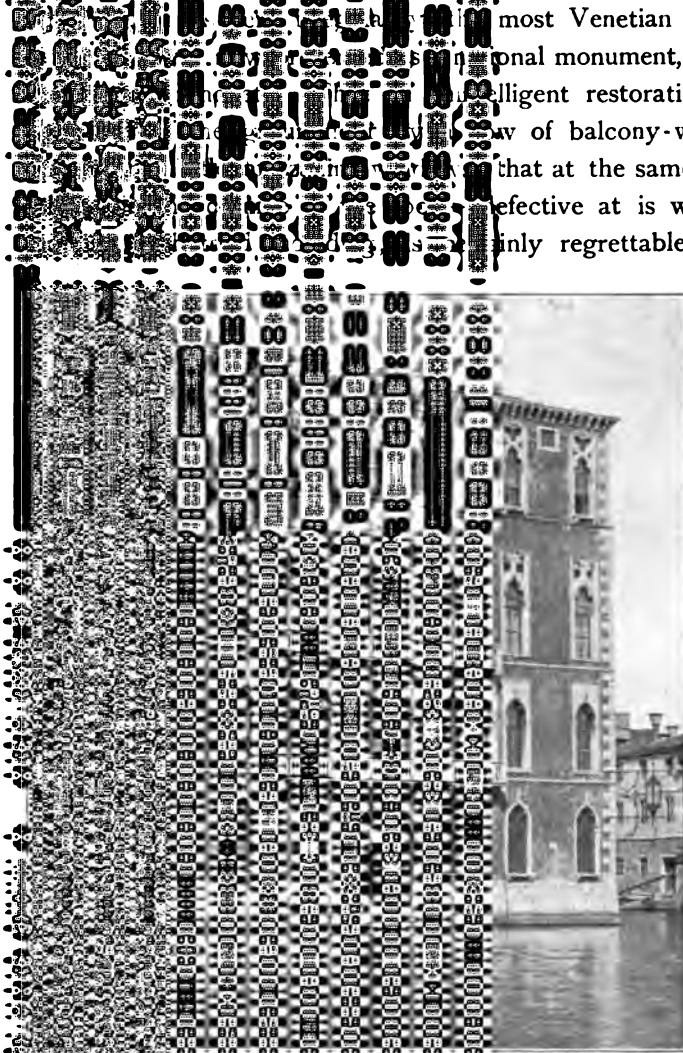
though a dusky colonnade into the
 surprise in store for him. Here
 as erected the most sumptuous

marble structures along two sides of the wide court. The building of that hall behind the *porta della carta*, and notably the tower at its end, the so-called *torricella* with its curved roof and the many pinnacle-like obelisks at both sides, has still many a Gothic motif. And also the beautiful gallery with its pointed arches on the upper storey of the palace repeats some mediaeval motifs, but yet a new and more brilliant style triumphs everywhere. Three masters have here joined hands: Bartolommeo Buon built the *torricella* after a fire in 1477; Antonio Rizzo, the worthy sculptor, commenced soon after 1480 the two lower storeys of the East wing and carried in 1498 the *scala dei giganti* up to the apartments of the Doge, so that the prince might from here descend in solemn procession in the eyes of the people; and finally Pietro Lombardo (since 1499) added two richly decorated storeys with windowed fronts to the two halls and erected the façade in front of the Capella San Clemente behind the giants' staircase. There was sufficient difference in the style of the three masters: the fresh Rizzo counterbalanced the more ponderous Buon, and the two were joined by the dainty Lombardo, the master of Venetian jewel-box architecture. And yet all the three were united by that ingenuousness, that joy in things beautiful, which youth and the early renaissance have in common. Some parts were completed about 1550 by Antonio Scarpagnino, f. i. the decoration of the three arcades behind the upper landing of the staircase. He has also changed the arrangement of the windows on the façade turned towards the canal. The Doges' Palace has thus retained the external appearance which it was given about the middle of the sixteenth century. A danger, with which it was threatened after repeated fires (1574, 1577), was happily averted. Palladio, to wit, recommended a thorough alteration of the damaged building in the sense of his severe late renaissance style. But fortunately the Signory decided in favour of the opinion of Antonio da Ponte who subsequently restored everything with great discretion and admirable skill. Finally — about 1600 — the so-called *Bridge of Sighs* was added, built by Antonio Contino between the Doges' Palace and the prison (fig. 52). The Gothic façades of the Doges' Palace found an echo in the entire private architecture of Venice. The tracery of the arcades, the coloured patterns of the walls, the twisted corner columns, the battlements — everything was repeated and modified a thousandfold. The material employed was at first more simple than heretofore. The builders allowed an ample amount of the brick-wall to appear; they made more sparing use of incrustation, and tried altogether to replace by colour what was lost in preciousness of the stone. In one essential point these Gothic façades deviate from the older ones: a short loggia of few arches is placed on the upper storey, instead of the colonnades on both storeys. The colonnade on the groundfloor disappears. By the side of the porch appear here generally the

fect only gains consequently in this day we find this type in beginning from the present Hotel Only a few particularly inter-crowd. The simplest form of the loggia — is presented by *Sanudo-Vanaxel*, close by Sta. *Molessio-Ferro* (now Grand Hotel) ingly and cut off immediately



veloped loggias can be found on and on the *Palazzo Giovanelli*. monumental in size. The latter, the first bend of the Canal, also treatment of the loggia, which is the ill-fated Doge Francesco ws of quatrefoils one above the elo Raffaele. Among the small *Montarini-Fasan* is famous for the s. The jewel among all these



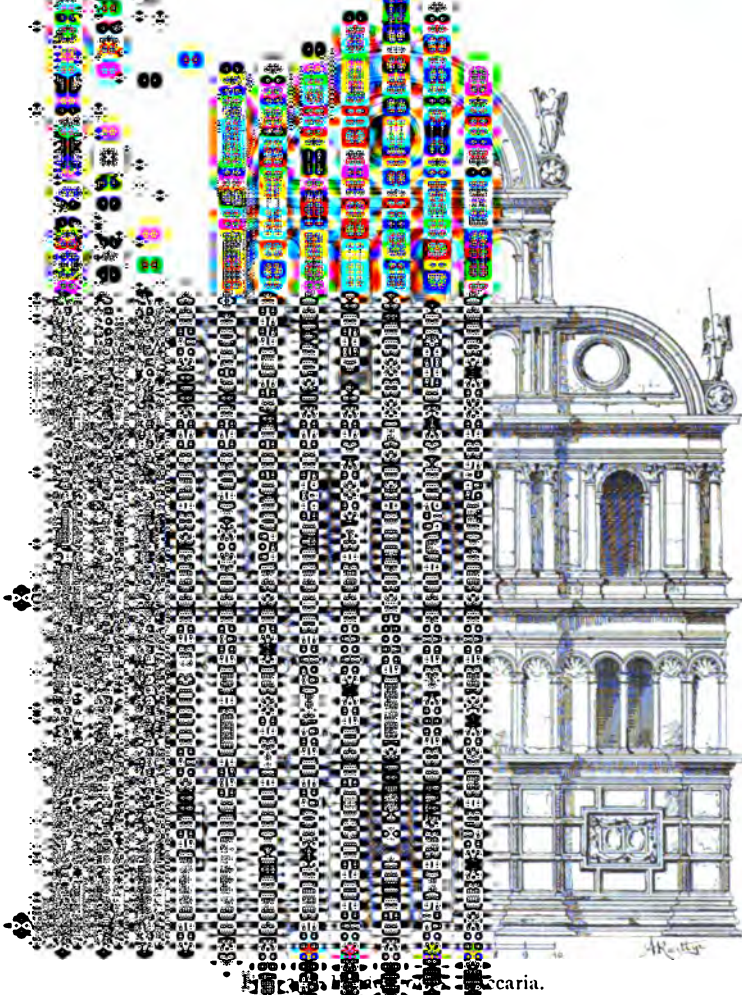
most Venetian of all Venetian palaces, a personal monument, as it were, by its owner, intelligent restoration had to disfigure the view of balcony-windows in the place of that at the same time a row of pointed arches, effective as it was — was replaced by a row of plain windows, only regrettable. Nevertheless, a more charming sight cannot be imagined, than this small, gaily coloured marblehouse with its daintily chiselled windows and arcades above the green mirror of the Canal. (The direction of the building, on which a vast number of stonecutters, including Lombards and Tuscans, were employed together, was in the hands of *Giovanni and Bartolommeo Buon.*)

A long time had to pass, before the renaissance could establish itself and conquer completely in Venice. What Venice lacked, was the comprehension

the great movement of culture, which The free development of individuality, the renaissance regimen, and the passionate enthusiasm found only a faint echo in the circle of the splendid,

The only channel, through which the renaissance could unobstructedly at an early date, was the Venetian lagoon. Sculptors, goldsmiths and painters, hailed and rushed upon them. But they were not the masters of the new style. With all the freshness

ure of forms, without inquiring
strict of Italy, therefore, is the
and jumbling of styles, as in
existence for a long time, in

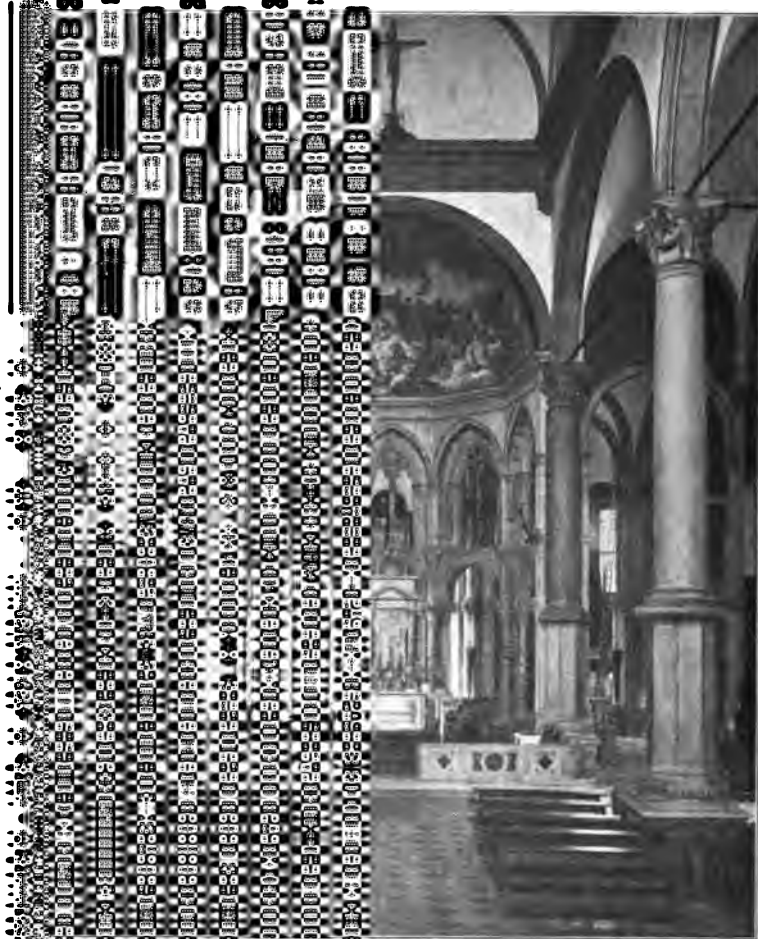


ccaria.

but few exceptions against the
sten Romanesque, nay Oriental,
trical circular patterns, gracefully
several tasks the examples furnished
ches were repeatedly fallen back
of the fifteenth century marked

TECTURE.

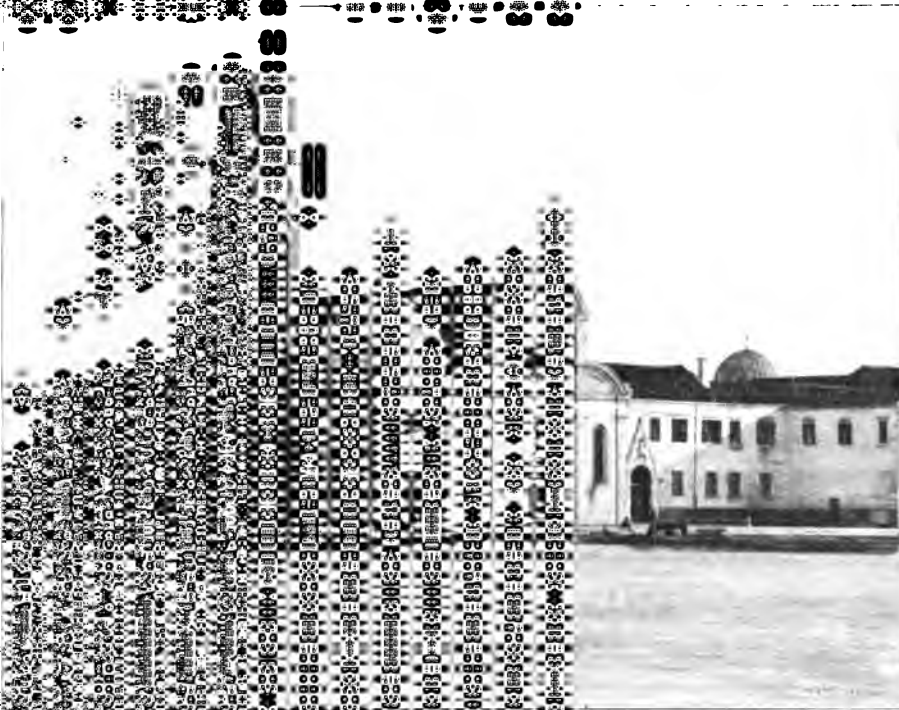
of the Republic. Orders were plentiful, use of precious stones for incrustation, prevalent on the many buildings which were built up to 1540 approximately. It depends on certain: they all without exception are a



Interior of S. Zaccaria.

ed, superficial observer. He, on the other hand, is a student of the different styles and loves a clear, architectural language. He may, in the face of these things, rightly find fault with the "cabinet-makers" who dissolve every architectural form into a mere pattern. He may admit this, and yet love and praise the fact that all architecture is a growth of its

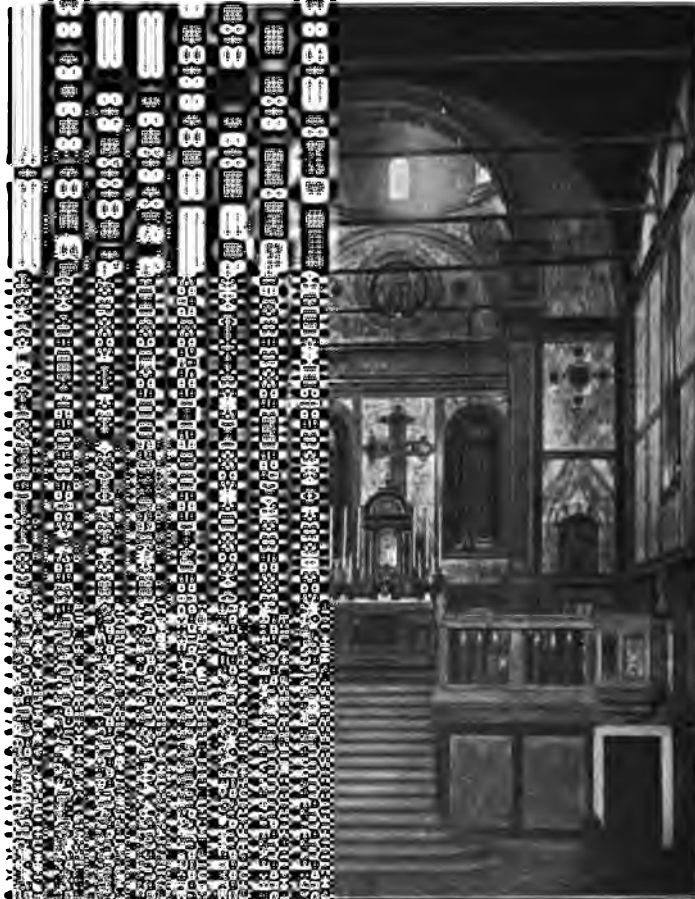
of the water — this cannot produce its effect from close. A Romanesque chancel Campo San Zaccaria. And the Lombardi, Bergamaschi the last thoroughly Venetian anywhere else in the world.



no.

of the late renaissance, headed the lagoon quite early enough. stage over that of the earlier personalities who direct the de- of monuments. It is above all of a numerous tribe of artists, is on sculpture. His cognomen place derived their renaissance. the church of *San Zaccaria* certainly be credited to any

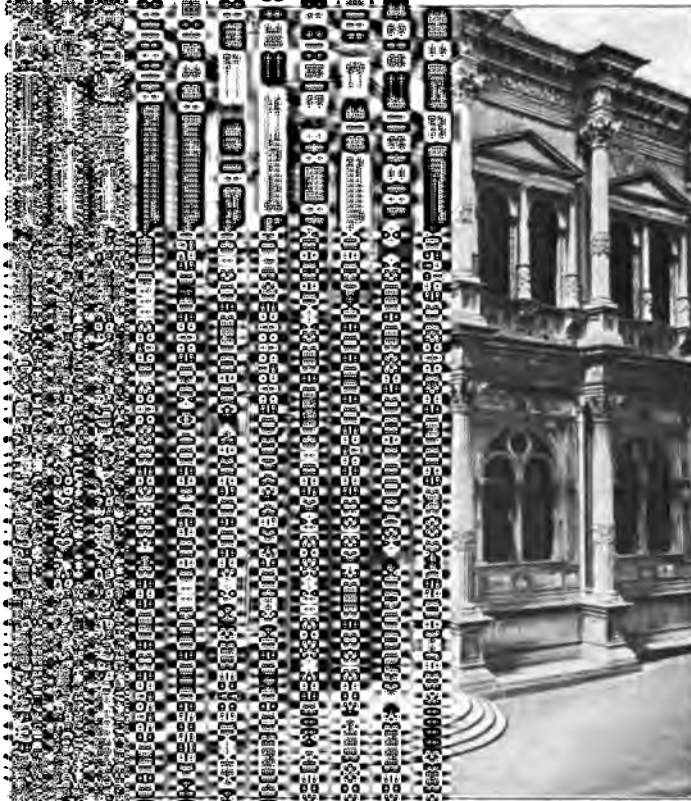
34). A certain *Antonio di Marco Gambello* to the year 1477. He commenced the polygonal and with a gallery, and also the coloured, incrustated panels and the twisted. The further building was, on the other the early Venetian renaissance; the domes



of S. Maria dei Miracoli.

the radiating chapels, and particularly the solely for the sake of decorative effect, and arches and windows, it presents a type of The semicircular termination of the pediment determined the entire course of this period the stone in flat and plastic ornaments finely neat and pleasing. — A similar façade,

at of the cemetery-church of
 more attention should be given
 Western vestibule from the body
 iliana by *Guglielmo Bergamasco*
 h to the exterior. Façades of
 (with a splendid porch) and on
 churches deserve special attention



Rocco.

ed on the pattern of St Mark's
 (S. Fosca in Torcello, S. Giacomo
 eated fairly exactly in *S. Giovanni*
 n the means at the disposal of
 ement of the same idea is in
 o. Completed in its chief parts
 he building, in the purity of the
 te renaissance.

LECTURE

the pilasters which lean against main interior is permeated with the spirit of the Renaissance. The exterior differs perceptibly from the interiors of the same building. The exterior, a tedious baroque façade dates from the

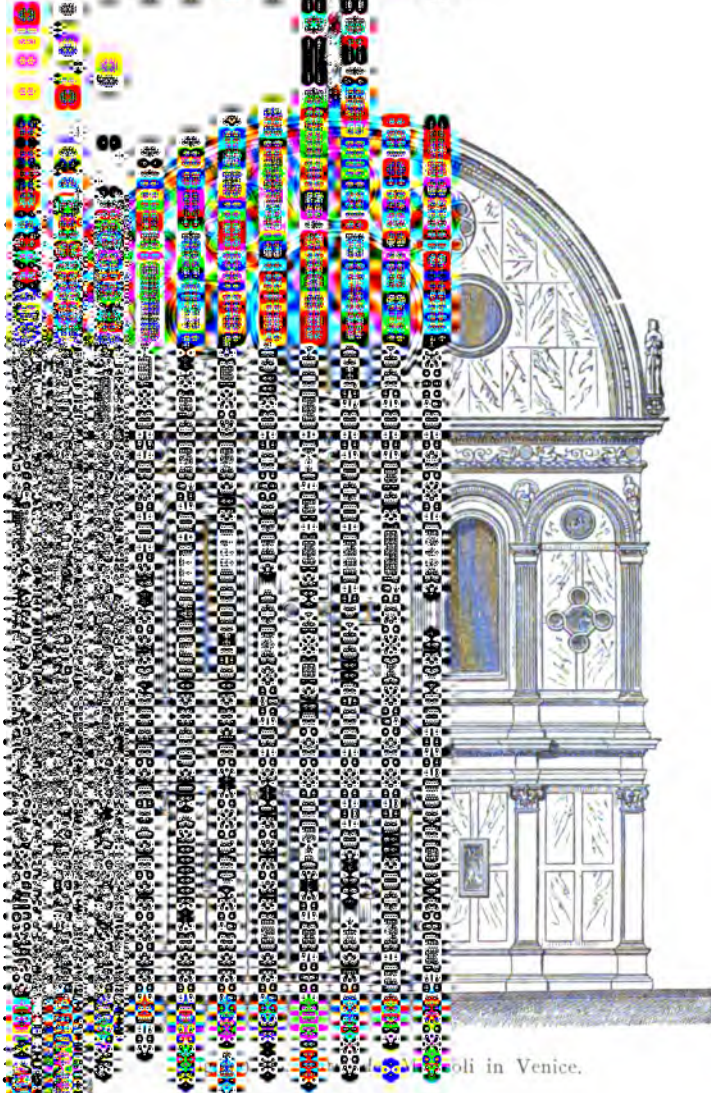
17th century. The arches can compare with *Sta. Maria dei Miracoli*. The homogeneity of the general aspect is maintained in one piece as it were. As the habitation



dei Camerlenghi.

it was built by *Pietro Lombardo* in eight years, which flowed in profusely. Seen from the square on a grand scale. Especially the dome suggests the lid of a coffer. The outer wall is on a light ground, between which the windows are quite unnecessarily, in geometrical patterns. The interior ceiling under a barrel vault, has no ornamentation; by the entrance is a nuns' choir. The decorations by which all panels are covered, are by the artists. From 1505 to 1515 *Pietro Lombardo*

in the church of St Mark. His
 sons, which were called *scuole* in
 the secular buildings. According

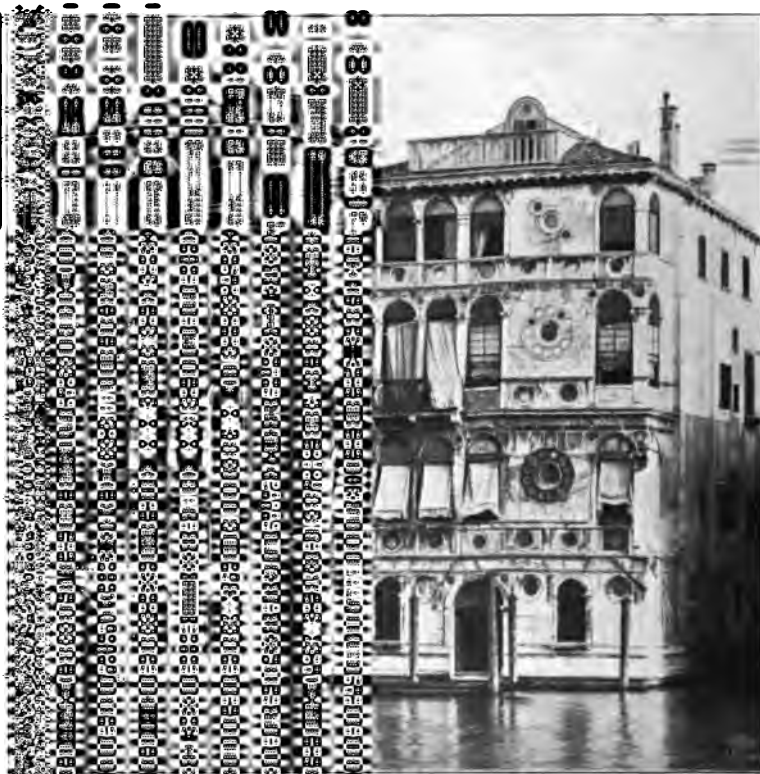


Scuola di San Marco in Venice.

with generally only a few side-
 the finest among them belong to
 given to the *Scuola di San Marco*.
 joined at right angles, the longer
 on the canal, whilst the South

ECTURE

ade, adjoins the church of S. Giovanni pendant to that of San Zaccaria. The enclosed in, an arch on an all too slender peculiarity are the reliefs in perspective on but only trivial things withal.—Only the preserved of the *Scuola San Giovanni* likewise a building of Pietro Lombardo's.



Palazzo Dario.

Evangelist in the lunette of the arch.)
 ers in a higher stage of development in
 by *Santo Lombarda*, but finished in its
 by *Carpagino* (fig. 37). The cabinetmakers'
 ly conquered, and every part shows the
 intelligent design of the decoration. The
 the two-storied façade, have an equally
 the shape of a wreath of leaves, which
 mitigates its excessive slenderness. The

groundfloor into two smaller Gothic tracery. The pretty motifs. The general impression of the other two buildings of Scarpagnino, the *vecchie di Rialto* fall curiously of style. More graceful, and yet the *palazzo dei Camerlenghi* near the (8).

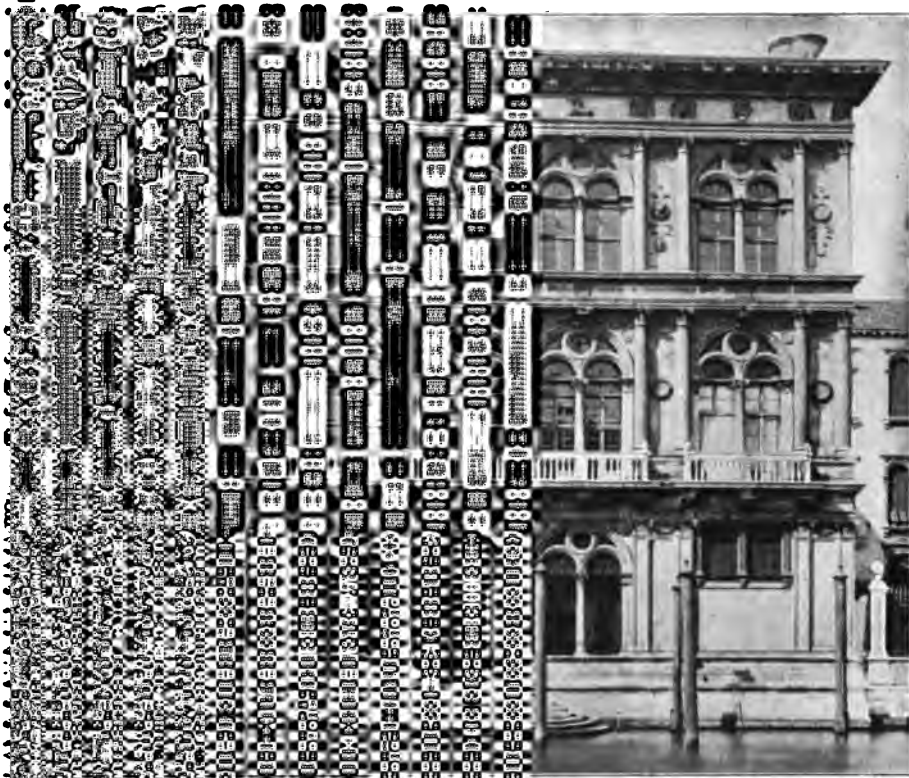


(Hospital).

Palazzo Dario (1450) represents playful incrustation and ornaments. The *sononi* and *Contarini delle figure*, the foot of each storey, belong in coloured disks and shields. The coupled arched windows of the *Corner-Spinelli* and *Vendramin* distinctly articulated by enormously Since 1481 by *Pietro Lombardo*,

probably after plans by *Moro Coducci*, is the largest and finest of the whole group. Put together with firm columniation, it yet almost seems to float above the mirror of the water, with the light rows of arches of its upper storeys. Its roof is sacred to lovers of music, for under it Richard Wagner breathed his last.

During the early renaissance period the Piazza, too, was given on the whole its present shape by some new buildings. *Bartolommeo Buon* seems to have been the leading architect. First, in 1466, the pilaster-building of the clock-tower was commenced (completed possibly by *Pietro Lombardo*). Soon after, the *old Procuratie*, the official quarters of the Procurators of S^t Mark and offices of numerous authorities, were erected. Both buildings are of comparatively small innate merit. Some parts, such as the trumpery battlements on the main cornice of the Procuratie, are absolute faults, and yet one could not wish for a more distinguished and quiet framing for the square, than the long arcades of this building. The eye passes over them, undisturbed until it finds a resting-place on the magnificent picture of San Marco. Whilst the part played by Bartolommeo in these two works is not quite clearly established, we know for certain that he was the master who completed the *Campanile* of the church of S^t Mark. The smooth stone-obelisk, under the weight of which the bell-loft with its arches seemed to shrink together, was perhaps in itself clumsy, and yet it formed the best crowning of the mighty shaft of the tower. Recent careful investigations of the foundations of the Campanile have revealed some weakness which may cause a new site to be chosen for the new building.—One more building of this period must here be mentioned: the *Fondaco de' Tedeschi* (now General Post office) by the Rialto bridge. True enough, it is now a bare stone-cube which is only given life by the openings of the windows, but once, when Giorgione's and Titian's frescoes adorned its walls, it was perhaps the most beautiful house in Venice.



dramin.

had retained their local character because their builders were not

Their very ignorance gave their this changed with the increasing style. The ingenuousness vanished.

With ever loudening voice the great subject to exalted principales, so a banaisic person was allowed to nature of the new style, that made

Unlike to Gothic art, it was no Burckhardt's beautiful expression of the masses. It was here desirable by the early renaissance; but purpose was superfluous, if not

LECTURE

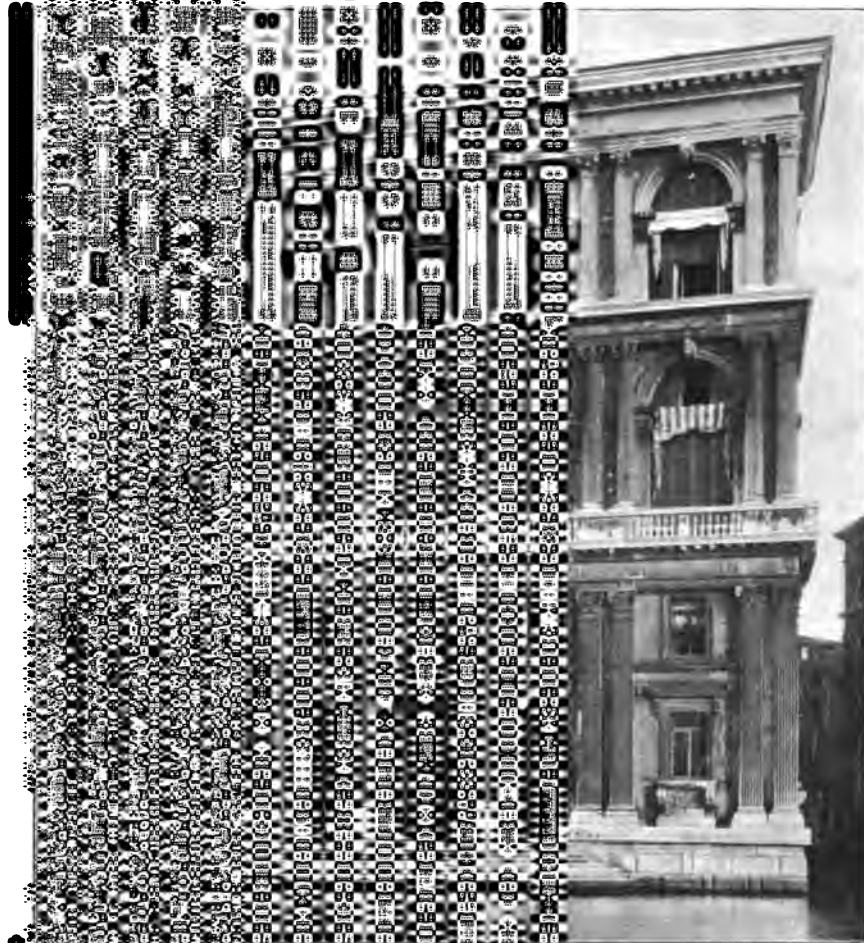
from antique Roman fragments, and as we watch over the preservation of these, we are reminded of the preceding period of Gothic architecture. The plan and the separate parts of the building are governed by a severe, constructive law; the effect is one of the harmony of the impression, the same as in the severe laws were in force, but they could not be circumscribed by strict



orgio dei Greci.

on the part of the Italian scribes of the fifteenth century. Soon, however, and to a higher degree, it asserted its claim on general application. As in the sixteenth century, Palladio's works presented a style which was not only impersonal, but a matter of fact, found its way over the Venetian lagoon up in Venice, are, it is true, supremely graceful and elegant, but they are no longer like their

he most interested in those, received his training in Bramante's respect of the late renaissance in caused him generally to place



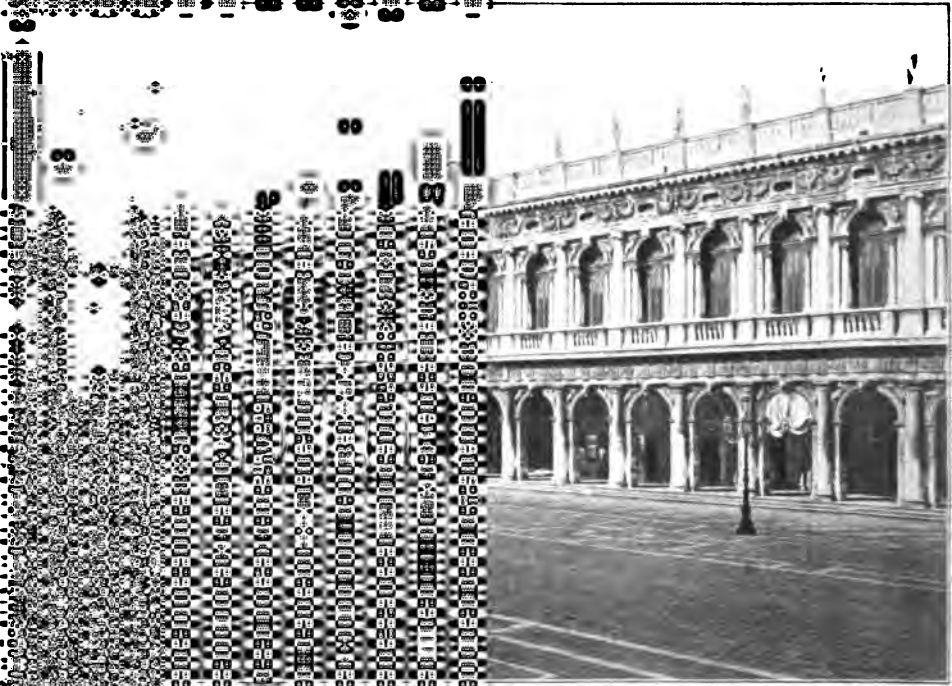
ni.

education. Thus he has gradually of the Republic of St Mark. build a few palaces in Verona (44) on the Grand Canal, now When it was built — about dealings, and even now, with the

CTURE

upper storeys, it is the most imposing building on the Canal.

Sanmicheli entered the service of the Republic of Venice. When Jacopo Sansovino came to Venice, the puritanic mind of Pope Hadrian VI. was already at that time, in 1523, he had not yet settled there permanently and his appointment of a *proto de supra*, or chief



Marco, now Royal Palace.

of the governmental buildings of Venice (with the exception of the Procuratie Vecchie). If Sanmicheli, in all his buildings, had followed Bramante's lead, the versatile architect leaning towards luxurious, festive Venetian architecture of the same age, he soon made friends, and in 1570 — he occupied a similar leading position in the architecture of Venice, as Titian did in her painting. The next generation of Venetian sculptors and architects have left upon the general picture of Venetian art the personality, than of most of his followers.

But unfortunately his artistic character was not on the level of his talent; he sometimes gave himself licence and produced, by the side of immortal work, some careless and mannered things.

Of his churches *San Giorgio dei Greci* is the most notable (fig. 43). The two-storied front leans so much to the style of the Lombardi, as regards the details of the decoration, that the collaboration of a member of that family, of *Santo Lombardo*, has been taken for granted. The interior, a nave terminating in a barrel vault with a central dome, is traversed by an ikonostasis adorned with Byzantine paintings, and is not particularly interesting. For the tedious edifice of *S. Francesco della Vigna* Sansovino can perhaps not be held entirely responsible, in so far as the monk *Francesco di Giorgio*, who had some knowledge of architecture, made some corrections in his plan. The façade was subsequently added by *Palladio*. — Still less important are Sansovino's later churches of *San Martino* and *San Giuliano*. — On the other hand he gained well deserved and immortal fame with the secular government buildings of the *Biblioteca* (fig. 45) and the *Mint* (Zecca) (fig. 46). Both were commenced at the same time, 1536; they stand wall against wall and form the most striking contrast that may well be imagined. In masterly fashion Sansovino knew how to suggest the destination of the buildings in their external shape. With its rude rustic blocks which form the walls and pilasters, with the walled-up arches of its ground floor, this Mint is closed threateningly against any uninvited person who would force his way into its treasure chambers. The splendid arcades of the Library, on the other hand, are opened to all who may wish to congregate under its roof for the purpose of peaceful study. The long extension of the building with its moderate height can in no way be objected to, because, as Burckhardt rightly observes, the whole, as an arcade building, could be allowed to be of indefinite length. The arrangement of the series of arches is incomparably beautiful. On the groundfloor they rest on simple piers with projecting columns, on the top-floor on pairs of fluted columns. Above all there are few buildings in the world, that produce as rich an effect of light and shade. If fault must be found in spite of such great merits, it should be with the crowning parts of the building. The balustrade of the roof is certainly too heavy, the upper frieze perhaps too high, and the garlands too, by which it is decorated, appear far too weighty for the little boys who are burdened with them. Yet it must be confessed, that this very boldness of the relief is of advantage to the effect of light and shade.

By the side of these two masterpieces the *Loggetta* under the ill-fated Campanile could not hold its own as an architectural effort. The enormous attic weighed the portico down into the ground, an impression which was still further intensified by the fact that the lower parts of the groundfloor disappeared

LECTURE

greatest merit of the dainty building *Fabbriche nuove*, which Sansovino added to the Rialto bridge, do not deserve special mention. The Grand Canal with some palaces. This applies particularly to the *Palazzo* groundfloor and the richly articulated (47). More simple is the *Palazzo Manin* four arches in the middle of the upper the entire groundfloor. These palaces of finished from the older ones already by



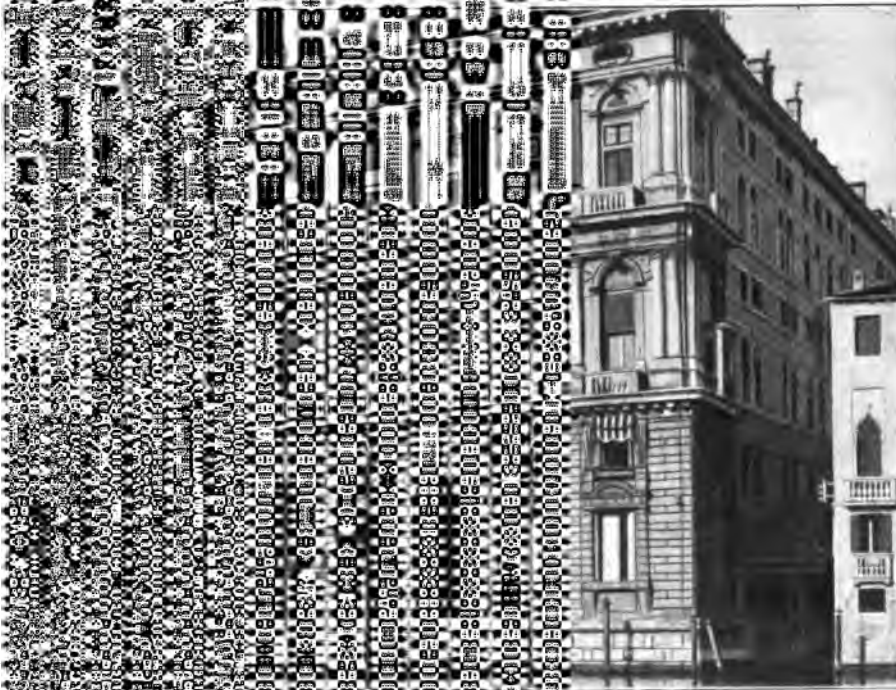
The Zecca.

naissance was loth to agree to the smaller for the dainty Venetian Gothic. As Sansovino's late period the *scala d'oro* in the An enormous quantity of plastic and an unfavourable and disproportionately concessions to the ostentatiousness of

Sansovino found in Venice a rival who, as versatility of talent, but, on the other architectural gifts and intense seriousness 1518 at Vicenza which was then under architect, but marks as such the zenith

For his art his name is of have reproached him with mbering, that the originality so much in their individual their intentions and their

ards truly brilliant feeling for hich complete sway over him,



grande.

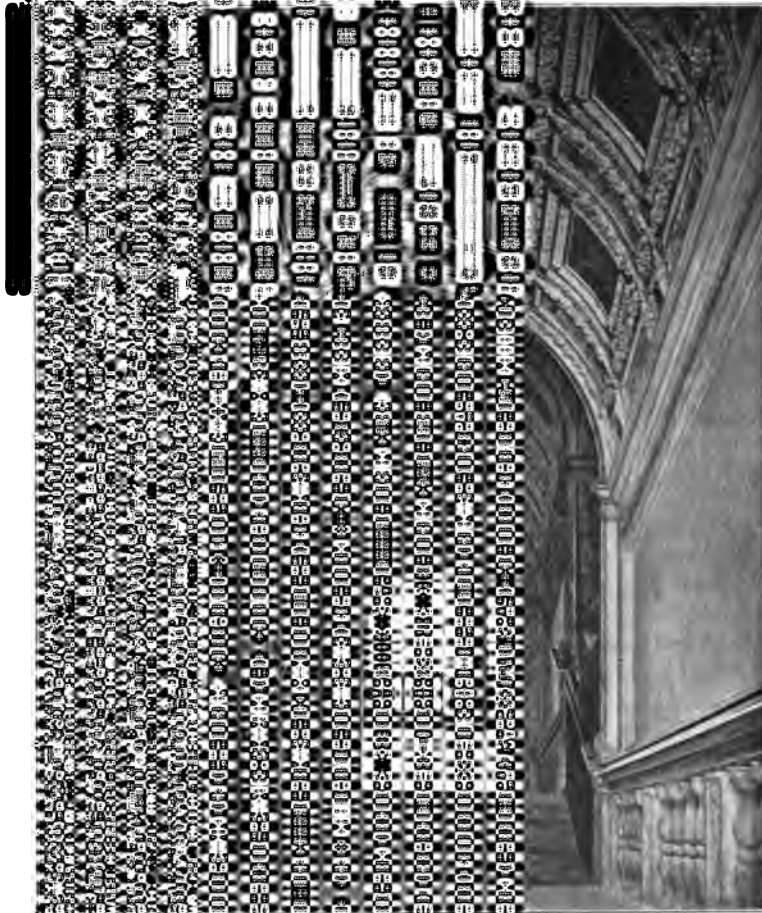
ot immediately connected with mains of Roman buildings had and employed their language of is unexampled. That such a take no concessions and did ly natural. His finest churches icenza or elsewhere. He has of his church of San Giorgio completion of the picture of ond the mark. The site had d the adjoining cloisters were

being built, before Palladio arrived (1565). Considered by themselves his churches are closely related to each other, especially as regards the exterior: one solitary columniation supports the central chief pediment; the aisles with half pediments lean against the central building; the surface of the wall between the columns is relieved by niches. At *San Giorgio* the main porch appears sunk as it were between the high pedestals of the neighbouring columns, nor is it beautiful that the impost-moulding extends above the aisles behind the columns, thus cutting across the whole façade. Similar is the front of *S. Francesco della Vigna*. Both faults have been avoided on the church of the *Redentore* on the Giudecca (fig. 50). The interior too is here most beautiful, though less richly articulated than at San Giorgio; particularly brilliant is the view of the choir which is surrounded by a light gallery. The details of the capitals and mouldings show, as in all Palladio's work, an intentional and dignified simplicity. The coved ceiling on the other hand is almost chilling in its effect. At a later period the type of Palladio's façades is once more faithfully repeated in *S. Pietro di Castello* (by *Smeraldi* who perhaps made use of a design by Palladio). It is significant that Palladio, as far as we know, has not built a single palace in Venice. He evidently could not get reconciled to the restriction of space and to the peculiar Venetian customs.

Only a very small portion of what has been built in Venice after Palladio is worthy of general attention. The fame of the Rialto bridge (1587) is due more to the boldness of its design, than to its beauty. Two rows of shops and three streets extend across the water on a single, bold span. Its builder, *Antonio da Ponte*, had faced the competition of the greatest architects of Italy — of Michelangelo, Vignola, Sansovino and Scamozzi; Palladio, too, had in readiness a beautiful design for a bridge of three arches (fig. 51).

The same da Ponte deserved well for his successful restoration of the Doges' Palace after the fire of 1577; he is also responsible for the impressive rustic architecture of the *Prigioni*, which forms an excellent counterpart to Sansovino's Zecca, surpassing it perhaps as regards the harmony of the general effect (fig. 53). *Alessandro Vittoria* is of more importance as a sculptor, than as an architect (*Palazzo Balbi*, now Guggenheim). *Vincenzo Scamozzi*, the great theorist of later renaissance architecture, produced with his *new Procuratie* a fatiguing replica of Sansovino's Library, which he spoilt by the addition of a second storey. With his *Palazzo Contarini degli Scrigni* on the Grand Canal he varied the type of Sansovino's Palazzo Corner. A strange personality of the later period was *Baldassare Longhena*, the last architect whose numerous and peculiar buildings have helped to a considerable extent to give Venice its present physiognomy. He was an ardent soul with a most extravagant

in some showy monument. The Frari (fig. 76), which in its of skeletons and two dragons. ase the development of the icts, as a contrast to the sober

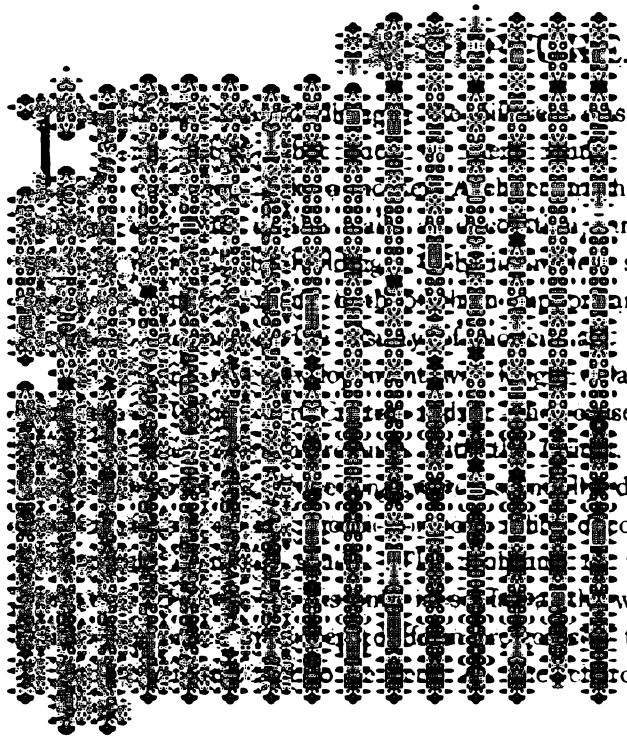
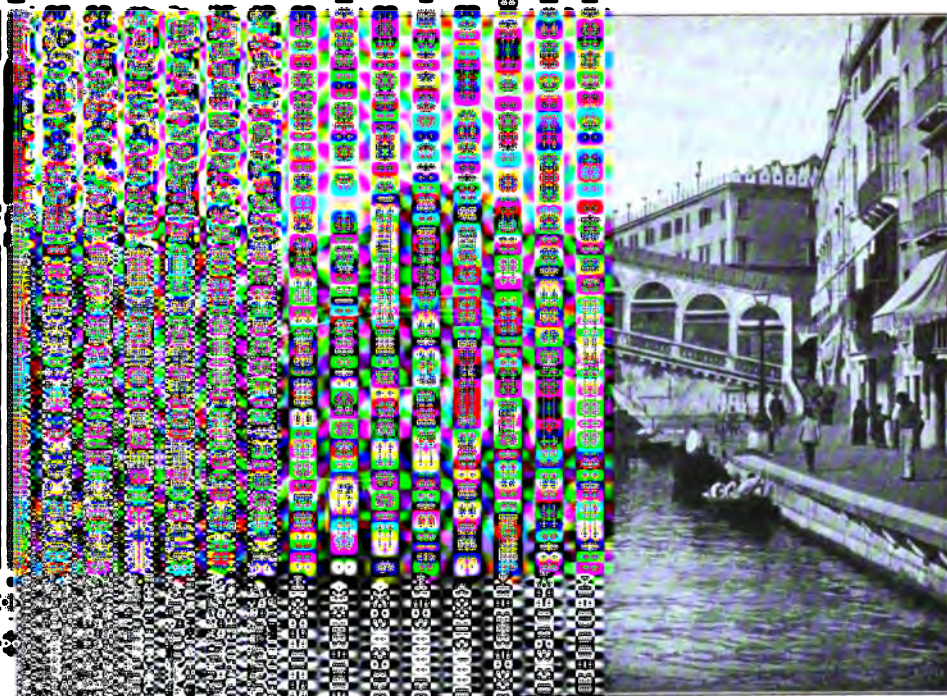


the Doges' Palace.

again takes into account the ther by the early renaissance e of the Bernini and Borromini. *ella Salute* is one of the most (fig. 54) and cannot by forgotten by anal (fig. 54). The picturesque atiful cupola which rises from

a wreath of enormous volutes decorated with statues, is of exceeding splendour. One does not wish to see anything else in this place. That, strictly taken, the back cupola above the choir and the turrets by its sides destroy the homogeneity of the plan, did not interfere with the intentions of Longhena. Among his palaces the enormous *Palazzo Pesaro* marks the richest developement of the type which Sansovino had established with his *Palazzo Corner Cà*. Similar to it is the *Palazzo Rezzonico-Browning*. Where the means at his disposal were restricted, Longhena had recourse to the manner of the Lombardi by giving life to the walls by means of projecting panels (*Palazzi Giustinian Lolin* and *Mocenigo*).

What else has been created during this period and later by the more unimportant architects, may on the whole be passed over with a good conscience. Only the *Dogana di Mare* by *Giuseppe Belloni* will for all times take its assured place by the side of the Salute as a masterpiece of picturesque perspective.



have not developed to such
 have carried on a separate
 held them gathered in her lap.
 and Sculpture embellished the
 shoots, as miniature painting
 an independent life. With their
 played, than in the neighbouring
 uses were undoubtedly to be
 The Byzantine artists, the
 decorators, and as such were
 decoration, than of a sculpture
 the Venetians really differed
 workmanship was less delicate.
 to be found. A large quantity
 churches and palaces of Venice:

PTURE

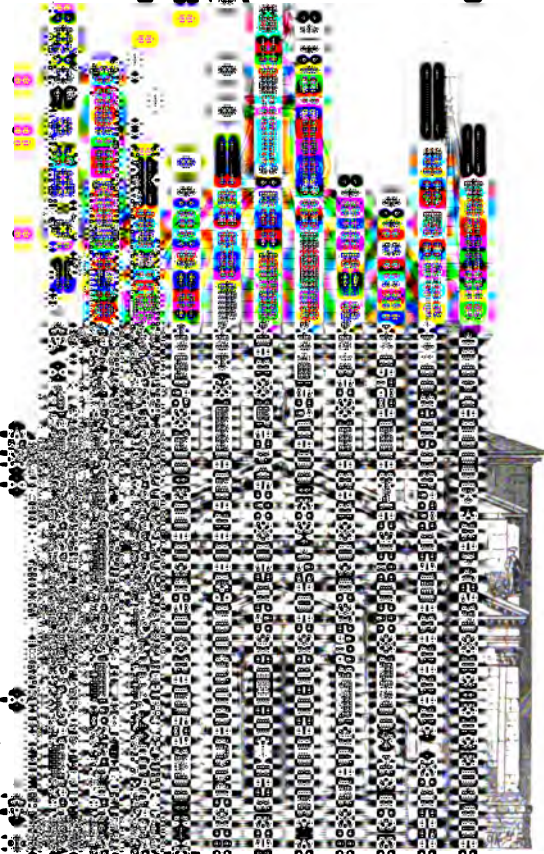
s, and symbolic animals. They clothed the wells and, in Torcello, the choir-ette of the South East arch of S' Mark's,

the thirteenth century.

as 1233 the Doge Jacopo Tiepolo and his successor Marino Morosini were buried in ancient Christian sarcophagi (the former by the porch of S. Giovanni e Paolo and the latter in the vestibule of S' Mark's). The two *porphyry reliefs* with the embracing kings and queens on the South side of S' Mark's are imported from Byzantium. An isolated, more important effort in figural sculpture of that period is preserved in the columns of the *altar tabernacle* in the church of S' Mark's. (Two of these are still ancient Christian, but the other two copied from them in the twelfth century.) The narrow relief-bands which encircle the columns have, it is true, the appearance of much enlarged ivory sculptures.

The fourteenth century, which enriched Venice with the Doges Palace and with a flourishing original style of architecture, now also brought to a head a vitali-

movement originated in Tuscany, where the *Quattrocento*, had refound an elevated style of sculpture, much the example of Niccolo, but of his own. It came to Venice. At the beginning of the fourteenth century Giotto worked in the neighbouring Padua, simultaneously with the great painter Giotto. His grand, realistic style appears in the fourteenth century sculpture in Venice — in the church devoted to the Saint) of the year 1380. The art has not attained again to the monu-



of more loving observation in the cloister of the *Carmine* or convent of the *Carità* (1345), porch of the *Frari*. The briskly

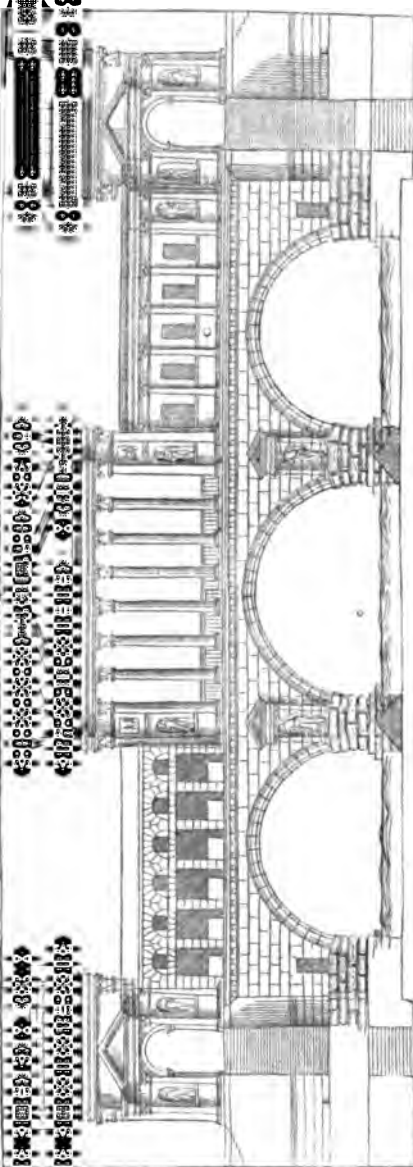
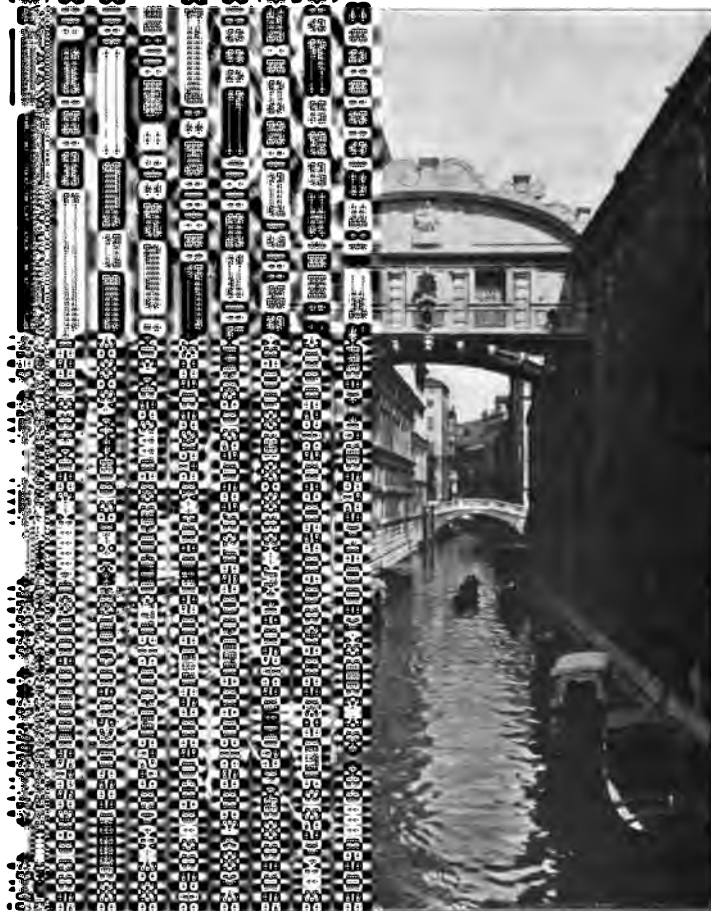


Fig. 51. Design for the Rialto Bridge by Palladio.

Chapel of the choir of the *Frari*. The ambassador *Duccio degli Alberti* the effigy of the dead, two of *St. Isidore* in the chapel

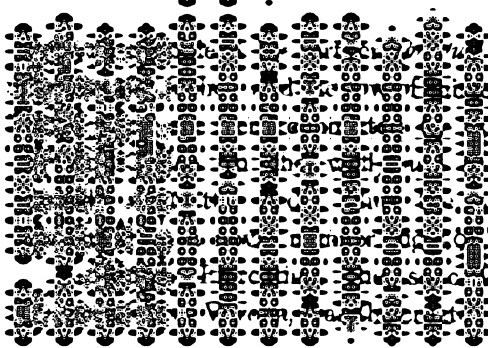
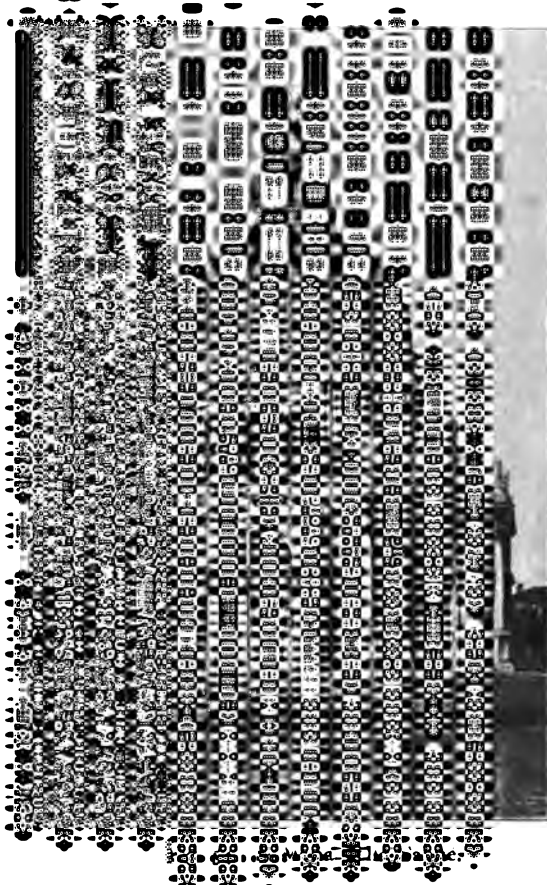
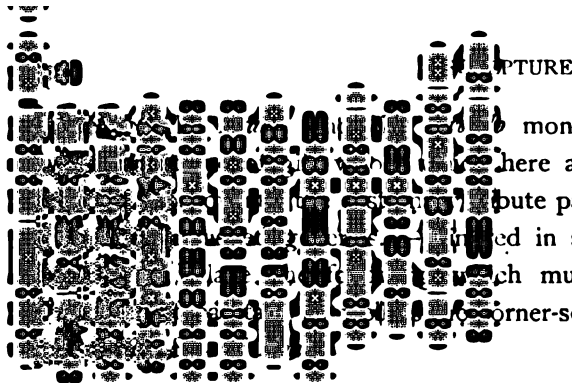
FIGURE

effigy of the departed is particularly
historian of Venice, who had founded
in the church of *S^t Mark* (1354 in
reveals remarkably clearly the Tuscan
bordered by two angels and bordering the



Bridge of Sighs.

enrichment of the wall-tomb can be
Marco Corner (d. 1367) at *S. Giovanni*
of state; above it, along the wall, is
figures of Saints are placed. The opposite
Corner (d. 1382) shows the Gothic type in
niche is canopied by a richly sculptured
in the shape of tabernacles. Altogether



SCULPTURE

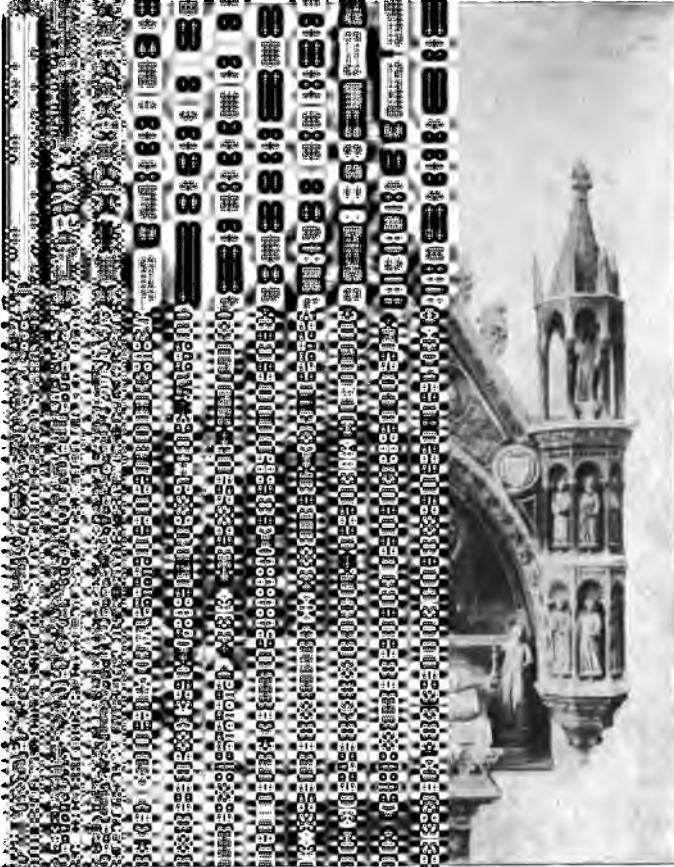
monument in the same church. The here appears for the first time (1405), but paid by the Republic to the memory of the dead in style are among the sculptures of which must therefore here be mentioned: the corner-sculptures of *Adam and Eve* (fig. 57)

It is again Tuscan influence that characterizes the period of transition from the Gothic to renaissance art in Venetian sculpture. The beautiful *high relief* of the *Judgement of Solomon*, on the corner of the Doges' Palace by the Porta della Carta, is the work of two Florentines — *Pietro di Niccolò da Firenze* and *Giovanni di Martino da Fiesole* (fig. 58). Not only the carefully considered composition of these five figures in such a difficult place, but even more the nobility of the forms of the body and of the drapery, raise this work above everything that had been produced by the earlier time of the Massegne. In one of their earlier sculptures, the tomb at *S. Giovanni e Paolo* of the Doge *Tommaso Mocenigo*, who had died in 1423, the same artists entered completely into the spirit of the Venetian tradition, but

development. The sarcophagus with its on the wall above, were older motifs. But the canopy which projects from the midst from which the folds of a curtain hang homogeneity of an ideal composition is

of the overdecorated terracotta monument

Chioggia. The tomb, erected by the Buon family, whence arose an inscription — that it is the wealth of Florentine invention (old Venetian form of a niche-tower, however, badly mutilated.) The

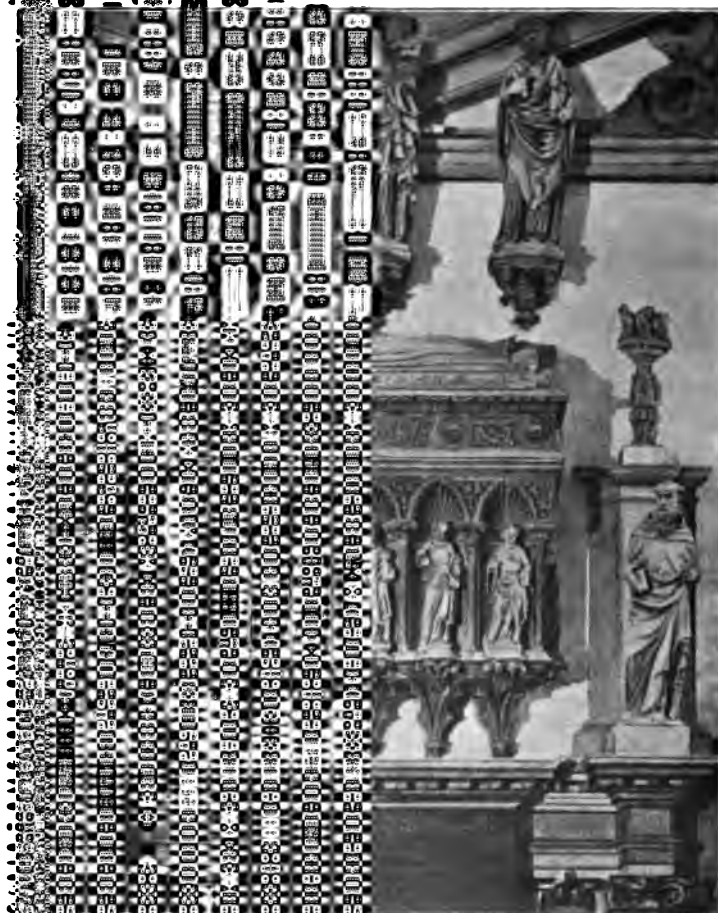


at S. Giovanni e Paolo.

ly puzzled the Italians and has history of Venetian art, to form his eyes an inflated German

naissance, who was the moving force in the works, *Donatello*, is himself the author of *S^t John the Baptist*, which is placed in one of the left

shows the Baptist as an ascetic recluse. It is remarkable, that the Venetians more from the hand of Donatello who in their immediate vicinity, in Padua, taste. About the same time an able ho, among other things, has created the

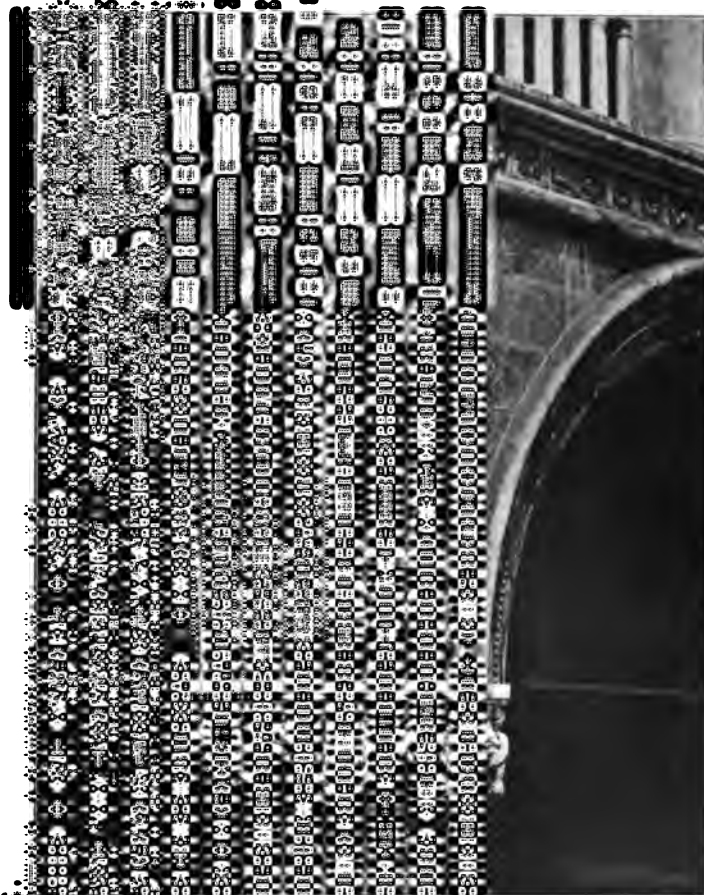


Antonio Venier at S. Giovanni e Paolo.

Isola Bella, was repeatedly occupied in chiefly on decorative sculpture (on the and the *porch of S. Giovanni and Paolo*). of Verona, was given the opportunity of the versatile man is already known to es' Palace; he was employed in 1475 as re of Scutari; but his most important

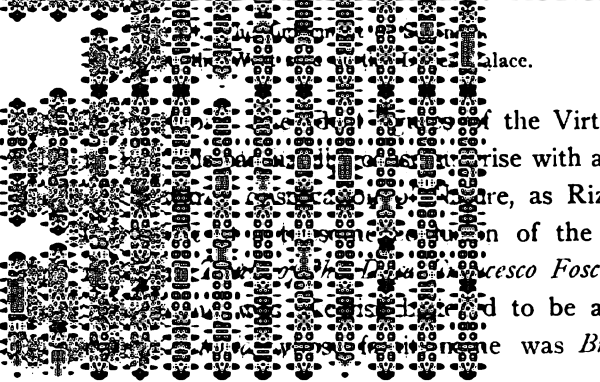
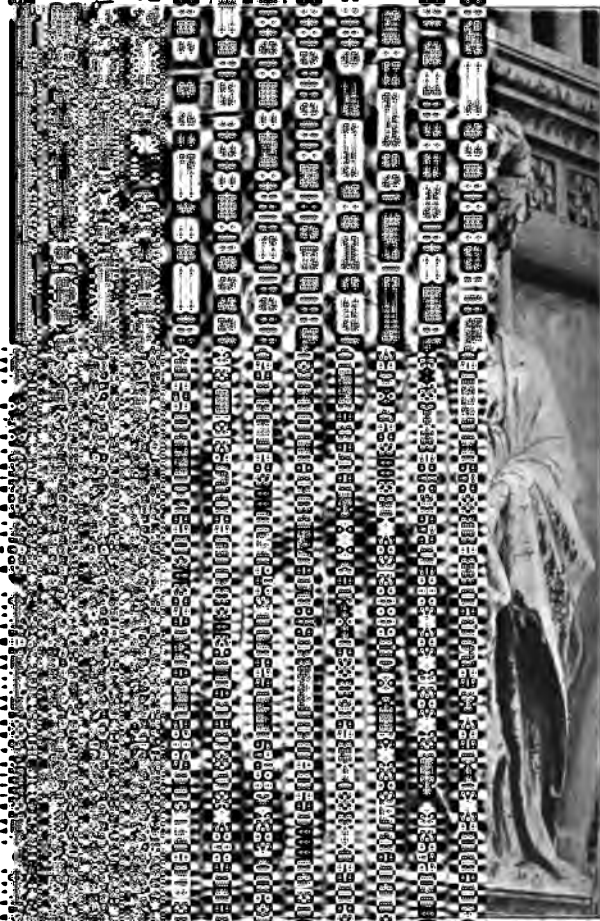
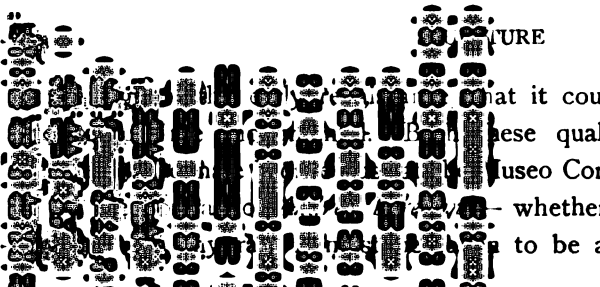
ately his activity was suddenly
with prosecution for extensive

unquestionably the figures of
ches on the Torricella of the
he *Eve*, with the somewhat



corner of the Doges' Palace.

compared with her companions
masterpiece of the first order
only the value of a traditional
ge eyes wide open, the first
the world. The forms of the
sness of the early renaissance.
the fault of the model. It was

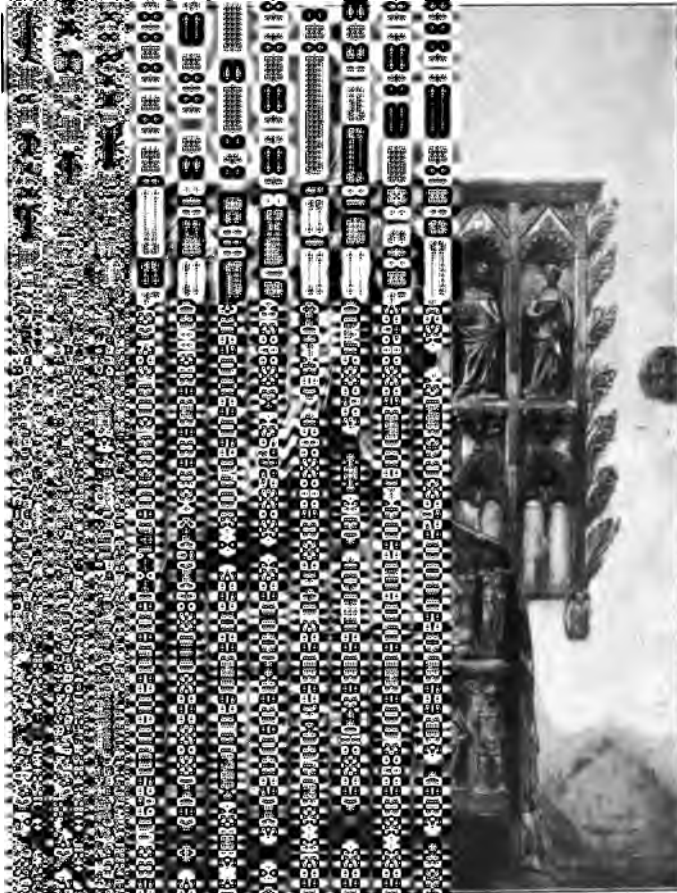


FIGURE

that it could be very realistic and yet at these qualities are combined to a high Museo Correr, which has been pronounced whether rightly or not I can not say to be a work of Rizzo. — His famous tomb of the Doge *Niccolò Tron* at the Frari is the first of the large renaissance tombs of Venice. It is, by the way, at the same time a good instance of the thirst for glory of that period (fig. 65); that is: the artistic splendour was in obverse ratio to the importance of the glorified prince who breathed his last in 1433, after two years of inactive, uneventful government. The construction suggests on the one hand the many stories of the façades in the Lombardi style, and on the other hand, in the row of niches with figures above the sarcophagus, the disposition of the older Gothic tombs of Venice. The most valuable part is the effigy of the Doge who appears again two stories below his sarcophagus, with the air of a "slim", old house-father who steps towards us

the Virtues compare very unfavourably arise with an artist with such a pronounced are, as Rizzo. reputation of the artists' names was, that for a *Francesco Foscari* (d. 1457), which faces the to be a work of Rizzo's. It is however someone was *Bregno* and who had immigrated

and the Tron monuments have found the fully developed early still wrestled everywhere with bediment with its creepers and with them we find Corinthian cantilever. The female figures

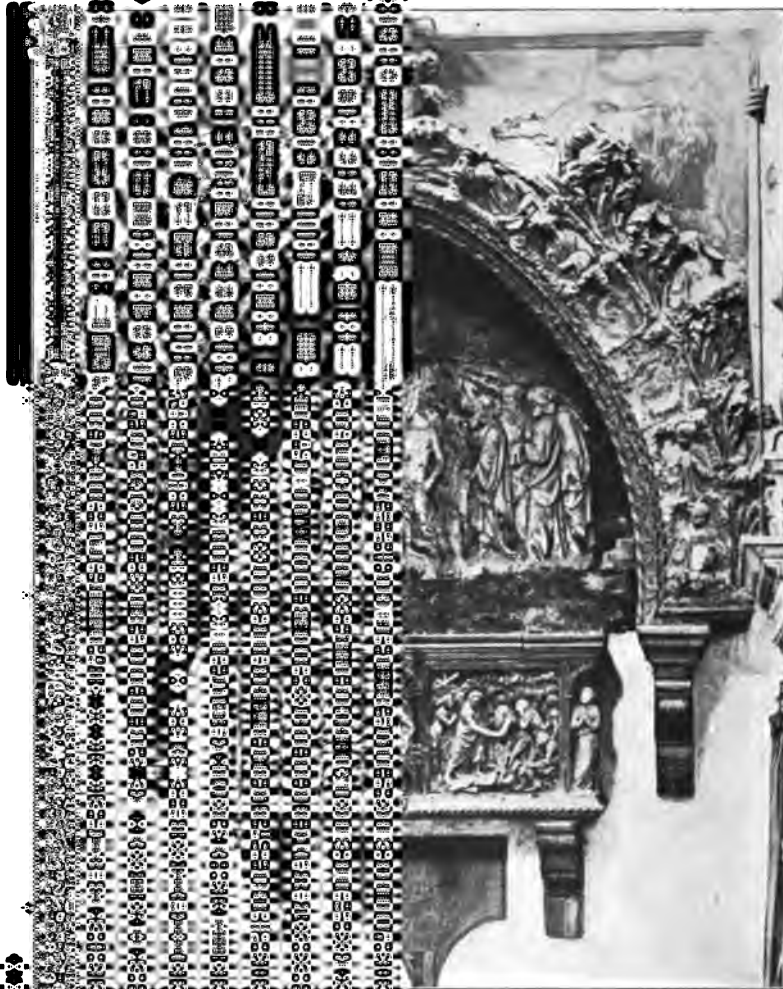


o at S. Giovanni e Paolo.

the front of the sarcophagus. related to the most important *Bartolommeo Buon* whose *Porta* Antonio Rizzo. It was robbed time of the French occupation, cari kneeling before the lion of examples of Buon's sculpture,

PTURE

son with that of the masters of the
on *Sta Maria dell' Orto*, by the altar of
ures on the pediment of *S^t Mark's* (fig. 16).
erative, than towards figural sculpture.



to Carissimo da Chioggia
(omb of Beato Pacifico Buon).

were of importance, in so far as they
in the plastic art of Venice, the same
or the fully developed early renaissance
played an analogous part in Venetian
let me repeat — of Venetian descent;
their new surroundings so completely,

lists of their kind and of their native soil a treasure of most how to ennoble his style of with which one could here get Perhaps his inclination tended statues of *S^t Jerome* and *S^t Paul*



Fig. 61. *S^t John the Baptist*, wooden statue by Donatello.

Fig. 66). The composition is far with the sarcophagus of the stories. The bed of state, on phagus proper. The repetition since the modest coffin appears re is bestowed upon the ornate arches and friezes; on the

avoided to place the personality of the the spectator. Compared with the Tron c also lifeless. If everything expresses he monument of *Pietro Mocenigo* sends Here Death has been overcome. As in ding on his sarcophagus, is carried by



Fig. 63. Eve by Antonio Rizzo.
the Doges' Palace.

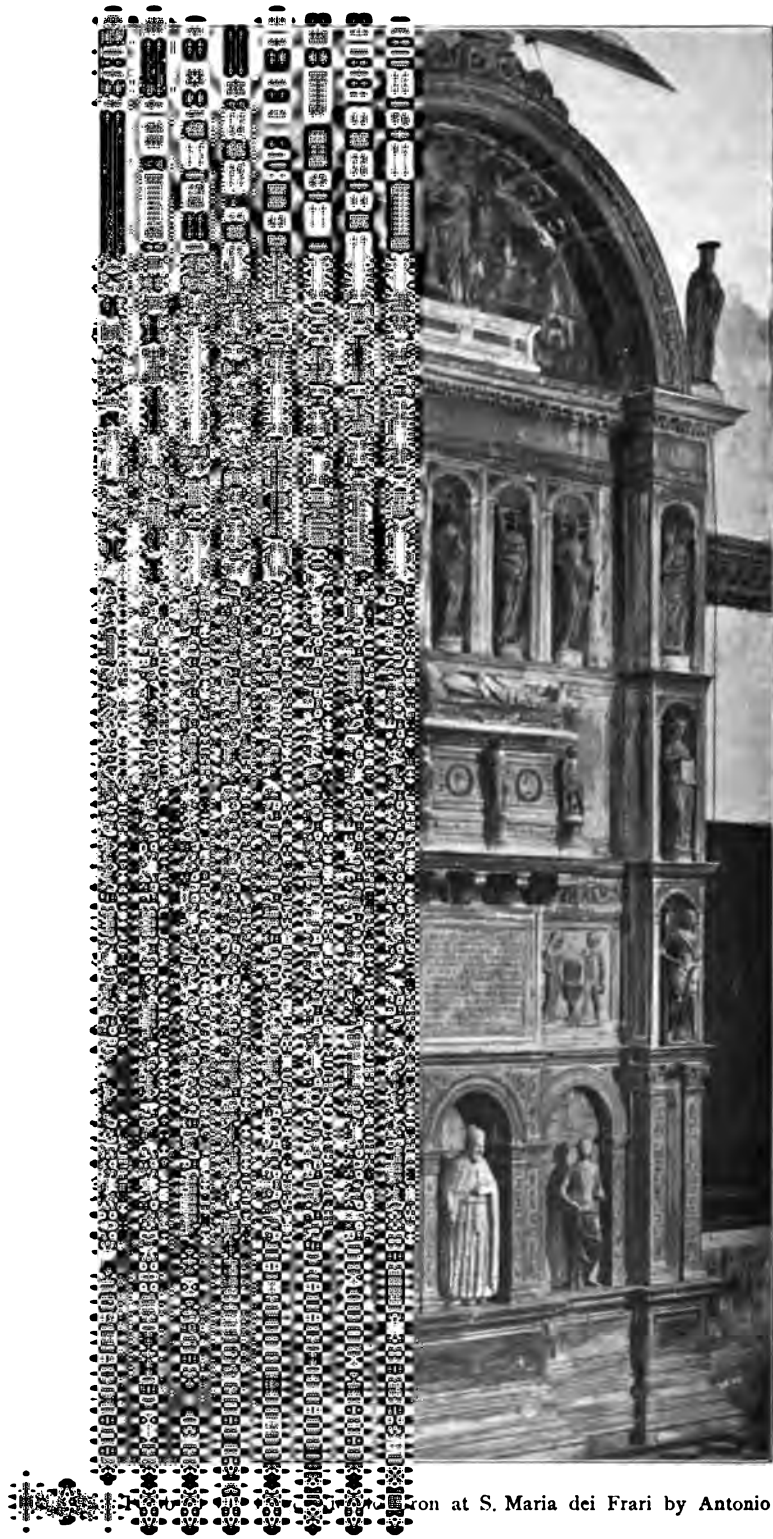
opened, so as to show the breast-plate. did, defiant head. Rizzo would probably but even in this somewhat stiff effigy in favour of introducing as many figures as forced the receding side portions of the dark background of which the shapes of

ately these slender lads are
 liches at the sides and with
 nument of *Jacopo Marcello* at
 of the princely tomb can be
 irected to *Andrea Vendramin*.
 nb memorials, and rightly so.



Antonio Rizzo.

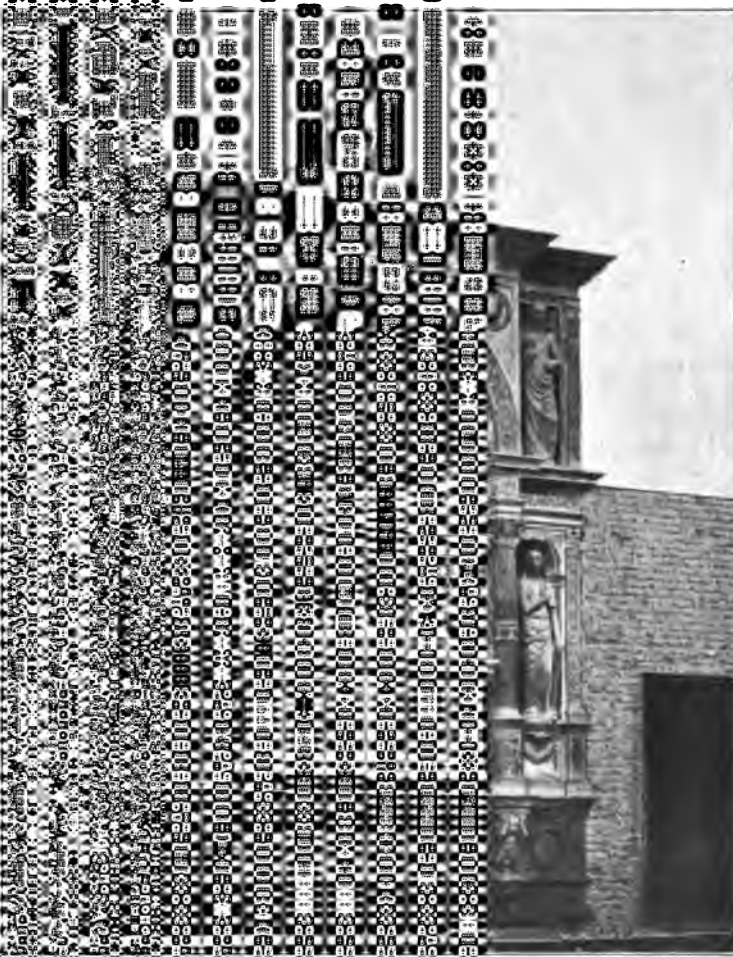
is mutilated and foolishly altered.
 ted than hitherto. Two high
 che. On the sarcophagus the
 who reposes above their head.
 es at both sides. A period,
 removed them and replaced,
 s at the sides of the monument,
 their character. The purely



...on at S. Maria dei Frari by Antonio Rizzi.

are worked out much more
the case with the Lombardi.
harmony of the whole. A pure
omb (fig. 68).

which are still to be seen



at S. Giovanni e Paolo.

of the earliest that deserves
piro (d. 1462) at *S. Giovanni*
relief of the *Coronation of the*
altar with *S^t John the Baptist*
of the *Pietà* in the Capella
mbardo. The two small altars

SCULPTURE

Mark's, on the other hand, are obviously monument, which place it above the others in collaboration of a sculptor who, trained in surpassed them by a long way — of presses itself without difficulty on every



Marco Mocenigo at S. Giovanni e Paolo.

Master of the three wonderful *flagstaffs* in articulation and decoration of their bronze right thing so completely, that for all temple which has been copied in endless more graceful, than the Lombardi. He tender, curly-headed youth of somewhat armed figures on the Vendramin tomb. Two

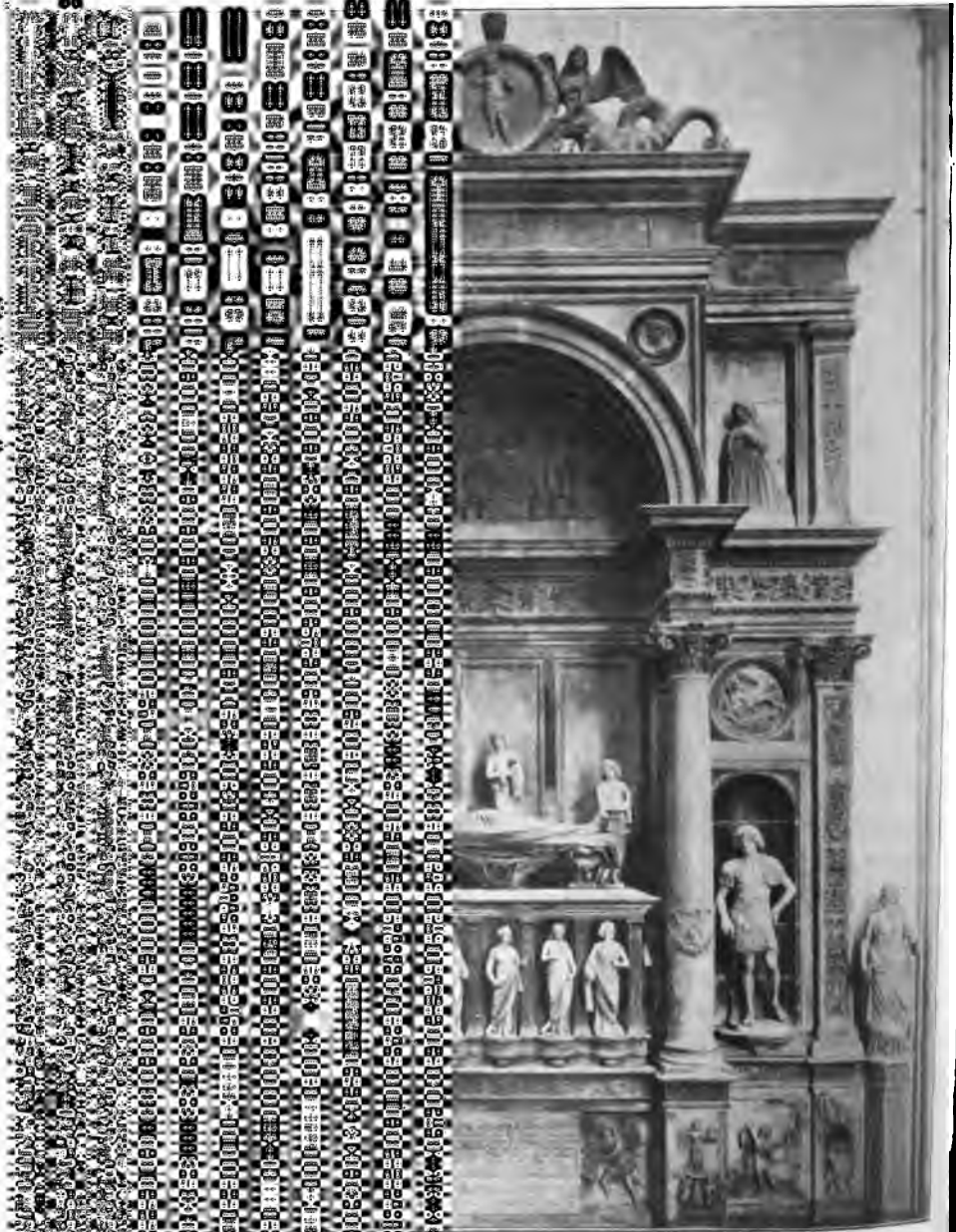
nude shield-bearers from the same monument have found their way to the Berlin Museum. Of noble beauty are also his bronze figures of the Virtues which surround the sarcophagus of *Cardinal Zen* at *S^t Mark's*. In Florence a man of this type would perhaps have found a succession of great tasks, which might have helped him to develop into one of the leading masters of his period. In Venice he had to exhaust his best powers on decorative works.

It is significant, that the Venetians would not entrust a great task of monumental sculpture to any of their native masters. For the execution of the monument, which the general Bartolommeo Colleoni had stipulated in his will as a return-gift from the Republic for his fortune, a competition was opened to the leading sculptors of Italy. *Andrea Verrocchio's* design was accepted and the commission given to him. The statue was the last, and at the same time the largest and finest work of the master who counted a *Lionardo* among his pupils. Never again have horse and horseman been immortalized in art, cast thus completely, as it were, in one mould. It is more than a portrait of the Condottiere Colleoni who for good payment fought the wars of the Republic against *Francesco Sforza*: it is the type of the warlike hero of an age, when morality counted for nothing, reckless determination and contempt of mankind for everything. The charger prances heavily — one might imagine it passing along a bloody battlefield. In heavy armour and welded, as it were, to his saddle, is seated the horseman with an expression on his face, which can only be described as terrible. Verrocchio has here — notwithstanding the seeming calmness of the attitude — dared a degree of expression which borders close on exaggeration. A little more, and the hero will become a swash-buckler. Only an artist as sensitive, as he was brilliant, could have ventured to go so far. Verrocchio died over the casting. *Alessandro Leopardi* then looked after the final execution. His name can be found on the girth of the horse. His work is also the beautiful socle with its six Corinthian columns and the richly decorated frieze. It appears to many much too high, and, indeed, it would not suffer, if it were shortened by removing the two lowest steps (fig. 70 and 71).

The Colleoni was the last and grandest monument of the early renaissance in Italy. An entirely new era in the development of Venetian sculpture, as well as architecture, is marked by the advent of the late renaissance. Of course — I hasten to add — the two periods of style do not stand here in such striking contrast, as say in Florence, where since the beginning of the sixteenth century the time of individualising, of dainty and pleasing decoration, was followed by a time of conscious idealising, of joyless grandeur. In Venice the tasks of plastic art had never been taken so seriously. The pronounced predilection for rich, decorative effects had determined the character of quattrocento sculpture,

SCULPTURE

of late renaissance sculpture. That this appearance at the threshold of the new era is due to *Giorgio Sansovino*. If one bears in mind the fact that they can hardly understand, that their creator



area Vendramin at S. Giovanni e Paolo.

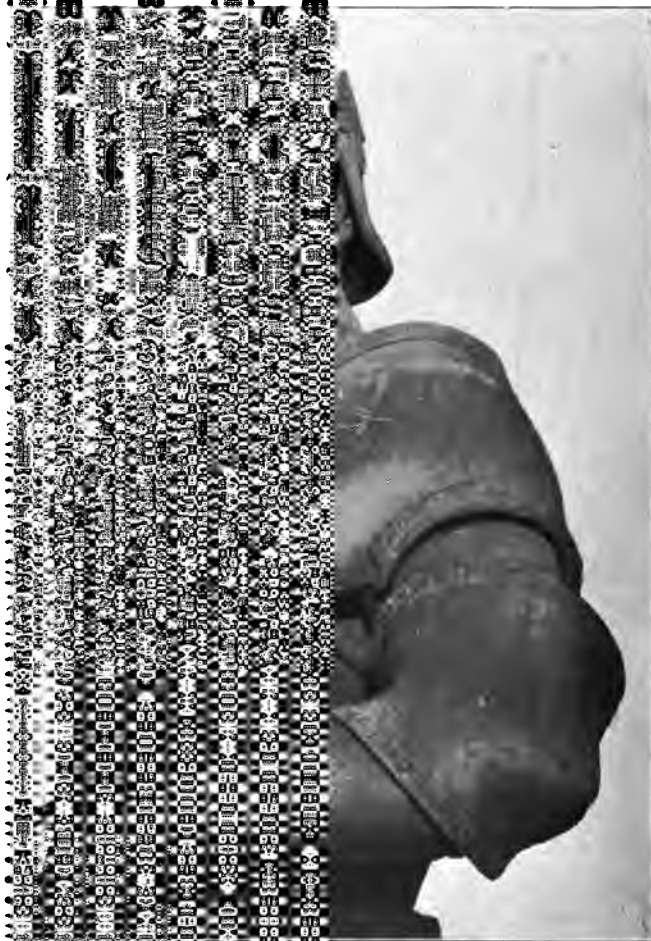
a Sansovino, and had after-
 Michelangelo. Those two verily
 it must be admitted, Jacopo's
 and sometimes Michelangelo's



69. Alessandro Leopardi.
 of a Flagstaff in the Piazza.

PTURE

ble light. The four statues looked splendid
nt as regards the flow of lines, although
attitude of the raised left shoulder is
is by no means a faulty design. The
her torch, is distinguished by beautifully

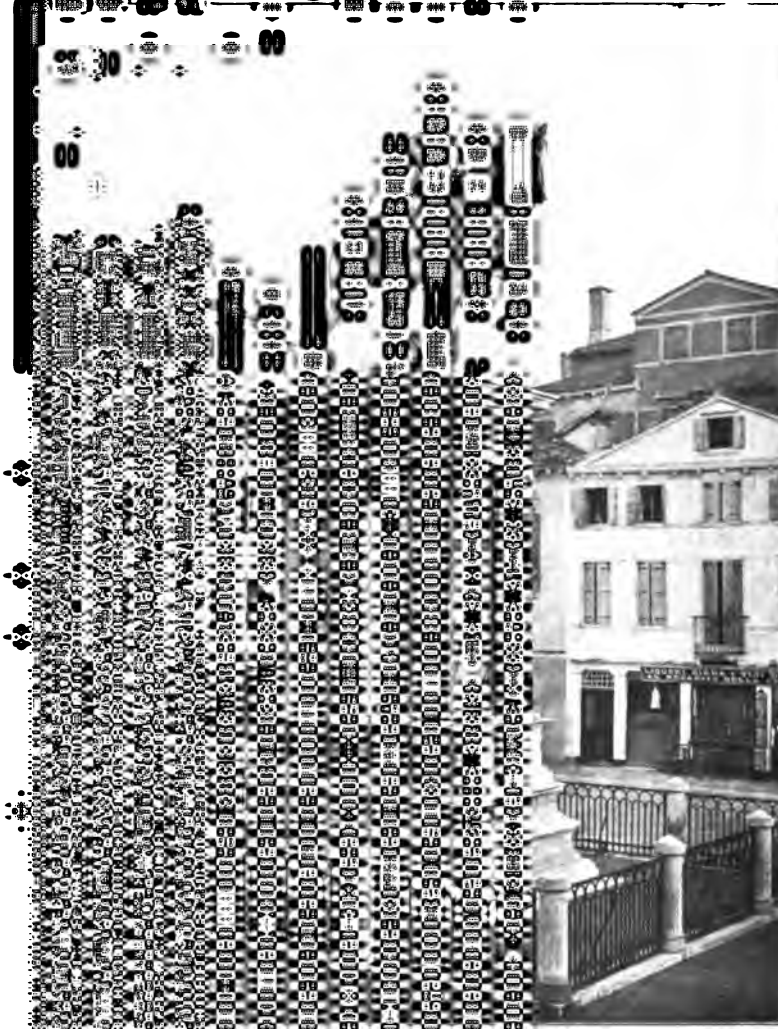


schio's Colleoni Monument.

ner attitude some models by Michelangelo
iefs of the attic are, it is true, lacking
most effective in their position. In his
nier (d. 1556) at *S. Salvatore* Sansovino

by the fall of the Campanile, but all the fragments

the early renaissance tombs. It is finely articulated with precious, and the face is dignified, but without the beautiful "Hope" in the right hand



one of the best works in bronze. He is the author of the relief which leads from behind the tomb of the Medici, and from the corners are supposed to be the figures of Leda and of Aretino. The figures are excellent; but the reliefs of the tomb are less successful, overcrowded

FIGURE

six *reliefs* from the history of S^t Mark
statuettes of the four Evangelists before
 distinctly reminiscent of Michelangelo.

renaissance art had already entered
 which reaches its zenith in the baroque.



Fig. 73. Jacopo Sansovino. The Genius of Peace.

ified, as at that time. After they could
 thought that art had no more tasks for
 fully. Quiet beauty satisfied them no
 longer effects by exaggerated movement,
 muscles and by gigantic proportions. In
 considered work as unnecessary, and
 The master should also reveal himself

if one hears of the enormous few decades of a human life seventeenth century. Rarely, sacrificed such sums for art pur- and ease of production were the work. Architecture did

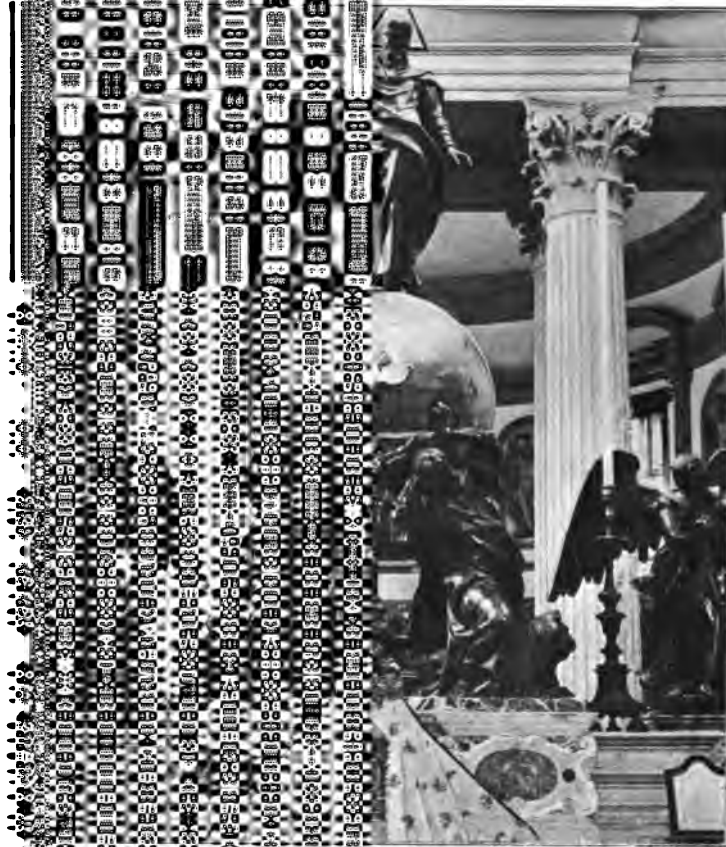


Fig. 74. Alessandro Vittoria.
Jerome at S. Maria dei Frari.

asin at *S. Francesco della Vigna*.)
man with flowing beard (statue
the altar at *S. Francesco della*
those of the aged Titian (fig. 74).
Zacharia above the porch of
draped statue. Vittoria's por-

ATURE

; one of the best, his *portrait of himself*, most valuable of his other busts have are certainly cleverly and effectively by praise contain a reproach? — An artist, has his eye on something better than



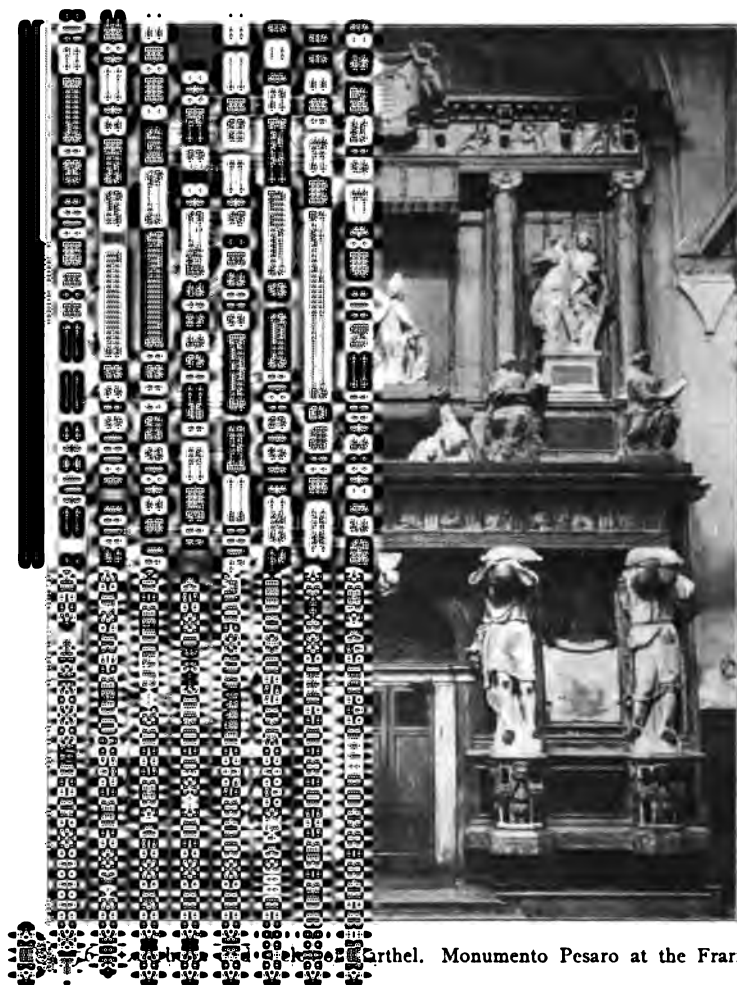
the high altar of S. Giorgio Maggiore.

Cammo Campagna, a pupil of *Danese Cattaneo*, is marble relief above the high altar of by two angels, is beautiful and noble, His famous chief work, the bronze- *giorgio Maggiore*, represents God the Father by the four Evangelists. With all the something repulsive to our feeling in this ses (fig. 75). A good portrait figure of

Campagna's early period is that of the Doge *Leonardo Loredan* (d. 1572) at *S. Giovanni e Paolo*. Better still, and more mature, is the statue of the Doge *Cicogna* at the *Gesuiti*.

Tommaso Lombardo's signature confesses him to be the master of a rather vexatious *Madonna group* at *San Sebastiano* (fig. 77). But why mention further names? Figural sculpture has sunk lower and lower in Venice with the school of Sansovino, never to rise again from the depth. For the tombs of the Doges a vainglorious wall-architecture came finally in use, the sculptures being provided by very indifferent artists. We have already mentioned with the works of Longhena a particularly fantastic monument of this kind: the *Monumento Pesaro* at the *Frari* (fig. 76). In the other church of the Doges, at *S. Giovanni e Paolo*, is a tomb, if possible of still larger dimensions, on which are seated the Doges Bertuccio and Silvestro *Valier* and the Dogressa Elisabetta, holding a stately conversation.

Decorative sculpture on a smaller scale, on candelabra and such like works, remains pleasing for a long time yet. The two bronze *wells* in the court of the *Doges' Palace* justly enjoy great fame. The more richly decorated of the two is the one on the North side (by *Niccolò de' Conti*, 1556) (fig. 78), the better articulated-one on the South side (by *Alfonso Alberghetti*, 1559). The finest of the marble well-kerbs of the renaissance (somewhat early in date) adorns the *Campo San Giovanni e Paolo* (fig. 2). Of the candelabra the most famous is probably the one by *Andrea Bresciano* to the left of the high altar of the *Salute* (1570) (fig. 79). A little later in date (1598) are the two splendid candelabra at *San Giorgio Maggiore* by *Niccoletto Roccatagliata* (fig. 80). Every traveller will easily discover further examples in the churches of Venice. As late as the middle of the eighteenth century originated as charming an example of bronze-casting, as the *gates of the Loggetta* (by *Antonio Gai*), which have fortunately not suffered much damage by the fall of the *Campanile* (fig. 81). Thus the survey of Venetian sculpture returns to the sphere from which it had proceeded — to decoration.



Arthel. Monumento Pesaro at the Frari.

PAINTING.

Venice is beautified, painting has achieved the necessary space for solving its and lofty sculpture there was no lack of on the part of the Venetians. Here, where was demanded of the arts, sculpture fell decoration. Only the art of painting was in accordance with its very own laws. more healthily and undisturbed than any the very condition which had interfered the want of a deeper enthusiasm for antique art, which for a long time had taken

in all other parts of Italy, of the purely formal beauty. The whole history of Central Italy, from Leonardo, Raphael and Michelangelo, remained more unbiassed.



Fig. 77. Tommaso Lombardi.
Madonna at San Sebastian.

shall understand that the stiff Byzantine saints weighed heavily on the Italian mind. Thus it can be explained, that in the neighbouring town of Padua, where Giotto did his greatest works (from 1303), he kept the solitary mosaic of the Doge Morosini at S. Giovanni

TING

shows traces of the Giottesque style. of *Fra Antonio da Negroponte*, or of *Museo Correr* and at *S. Francesco della* tters of Byzantine tradition and suffer faces and overloading with figures and enous canvases painted with the picture by *Donato Veneziano*, a kindred spirit. archaeological museum in the Doges' monumental painting was concerned, they



in the Court of the Ducal Palace.

home talent. For the decoration of the Palace the Umbrian *Gentile da Fabriano* summoned to Venice. Unfortunately a were already badly injured.

connected the liberating development of Of the father of the famous brothers ations to Gentile da Fabriano were those tements are not clearly made about the out their paintings suggest such a theory.

...ano are attached to a series
of Venice, which betray on the
gilded decoration their depen-
h, but on the other hand in



80. Niccolletto Ročcatagliata.

...an in the choir of S. Giorgio maggiore.

of Christ, with the Infant in her lap, in a splendid Venetian garden-court and in a church. One of the painters betrays on the wall calling himself *Johannes Alamanus*. Among the three polyptychs on the altar of the *San Pantaleone* (with splendid, richly carved frames), the *San Pantaleone*, deserve attention. Antonio was used of sharing his work with an assistant, and ceased to be his collaborator (about 1450),



Fig. 1. Gates of the Loggetta.

Colommo. We can quite understand this rather feeble and unpleasing picture which, painted by Antonio alone in his later years, is now in the library of the Lateran in Rome.

Colommo, who sometimes describes himself as mentioned as the first self-centred painter among Venetian painters. We see in him a marked talent, Manliness is the ruling trait in serious men with wide foreheads, strong, They are no longer the lifeless dolls of

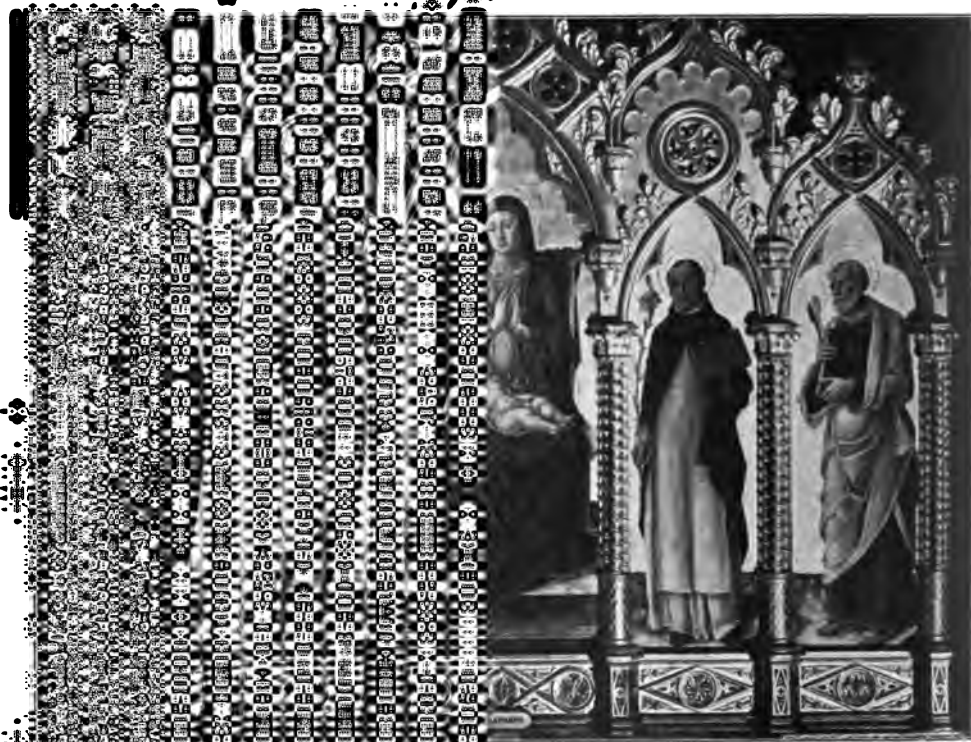
ponderous shapes. At times
y — as in the altar of S' Mark
and lovable. He draws with
ously in all parts, that they
example of the Paduan School



Coronation of the Virgin. 1440.

On. Of course, he never was
ative power, nor even in taste
enetian painting Bartolommeo
one of the first to renounce the
turn towards oil-painting. The
traveller in many parts, who
he had collected since 1473

Next year Bartolommeo Vivarini made use of the same course as yet, in the manner of tempera pictures, the altar-piece of 1464 at the Academy shows the Virgin with the slumbering Christ, and the two Saints. His work by the side of the above-mentioned altar-piece of the now mutilated altar of S^t Augustine is weaker and almost mannered is the

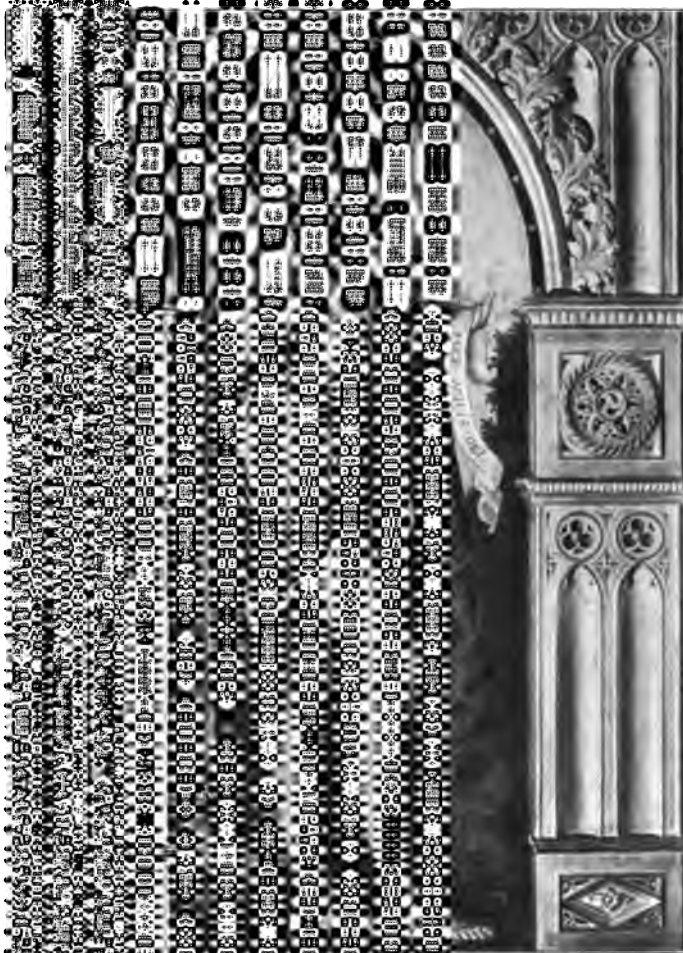


Altar-piece in the Academy. 1464.

work at the *Frari*. Further works from his hand are in Venice and in the galleries of Upper Italy, which may betray to a marked degree the collaboration

of his brothers Antonio and Bartolommeo Vivarini, which has attracted much attention. Unfortunately this most important work in Venice by two pictures only (St. Jerome and the three other Saints, at the *Academy*). The style is in him increased to obstinate hardness.

grim in the expression of the
have an air of exaggerated
by his deep seriousness, and
tempera painting with its pro-
are no masters in old Italian



Baptist. Academy.

in as perfect and fresh a con-
twenty years of his life in Venice,
ian art. For it was here, that
his nearest relations in spirit,
thought. Next to technical

PAINTING

characterized by a certain hardness of design. In the Virgin of the Ascension and in his portraits, of which the *Giovannelli* (a young man in a red coat). Antonello, on the other hand he could hardly satisfy his nature.

Influence of the foreign painters Pisanello and Mantegna, upon the Venetian artists, were not felt until a little later the artists' family of the



Madonna. Sacristy of the Redentore.

stance. The competition had become so intense that Bartolommeo Vivarini had finally to give it up and hand a younger member of his family, his son, with youthful vigour and, for some time,

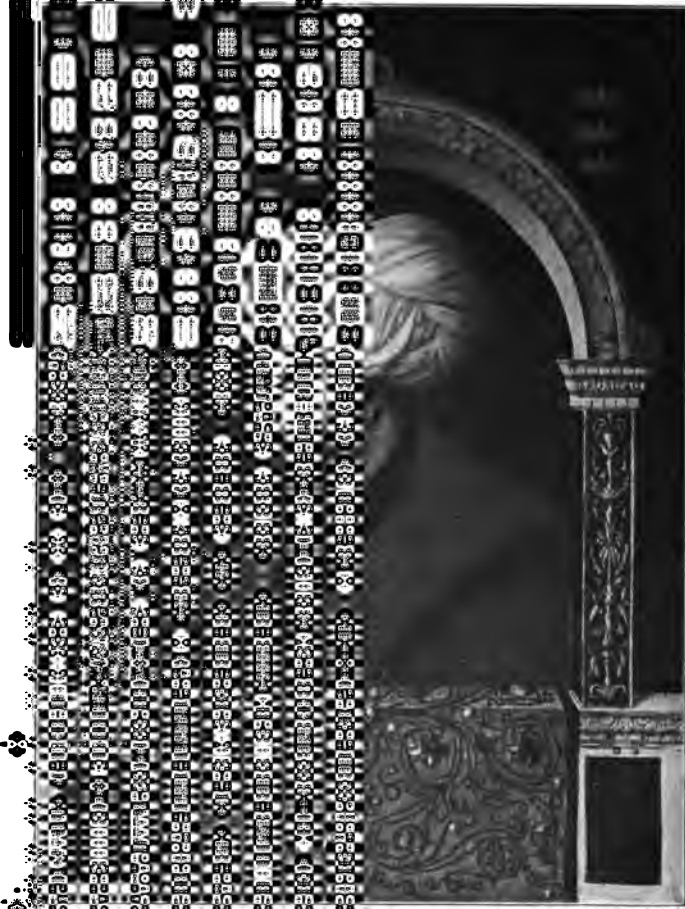
with the inherited methods of his family. His early pictures recall Bartolommeo's. But his work is with a new spirit. The very faculty of painting — that of individualizing his figures — is evident in his large Madonna of the year 1480,

at the *Academy*! Here we have before us the first "*santa conversazione*" of Venetian art. The Saints are not parading side by side in stiff dignity, they hold intercourse and converse with each other. Mary, though she be seated on her throne, dressed in a cloak of cloth-of-gold, still remains the humble handmaiden of the Lord. She seems to have addressed her speech to S^t Anthony, whose eyes are modestly directed towards her. Joachim, lifting his hat in salutation, offers a dove. And what splendid character figures are grouped together on the right! — the visionary S^t Francis and the severe, ascetic greybeard S^t Bonaventura. Alvise has a predilection for showing us slender, meagre men who, as a contrast to Bartolommeo's phlegm, are sometimes overflowing with nervous life. This applies particularly to the single figures of S^t Clara and of S^t John the Baptist who, with an animated gesture of his hand, seems to be preparing a sermon in the desert (fig. 84). The body of S^t Sebastian is certainly schematic and somewhat poorly modelled, but does not his mouth appear to breathe? — All these pictures are at the *Academy*. Alvise did not shrink from entering the lists with the celebrated pair of the Bellini brothers. In a letter to the Signory he begged urgently to be employed on the paintings for the hall of the Great Council, which were to replace the ruined pictures by Pisanello and Gentile da Fabriano. His request was granted. We should like to know how his pictures looked by the side of the Bellini's, but they have all perished in the fire of 1577. Against his will he has probably been influenced in some ways by his rival Giovanni Bellini. We feel inclined to think so, if we look at the calm, lovely Madonna in the sacristy of the *Relentore*, which is undoubtedly the most graceful work of Alvise's later years (fig. 85). (A faint echo of it is in the Madonna at *S. Giovanni in Bragora*, in which church there is also a Resurrection of Christ by Alvise, from the year 1498.) The last and at the same time one of the greatest works of the master is the S^t Ambrose altarpiece in the Cappella Milanese at the *Frari*, a dignified picture of sacred splendour. S^t Ambrose is seated in the midst of a festive assembly of Saints, on a throne in a wonderfully painted, pillared hall. As Alvise died during the execution, the panel was finished by his pupil *Basaiti*.

His feeling for individual life and his faculty of depicting marked characters entitle Alvise Vivarini to a high rank among the artists of his time. Yet the hardness of his technique makes him appear rather as the last representative of an older development of art, than as the forerunner of a new art. This roll has been acceded by Providence to the members of the Bellini family. The greatest among them, *Giovanni Bellini*, had, during the time of youth in his ninety years' life, witnessed the first manifestations of independence in Venetian painting, but could only look upon the bright sun of the late renaissance.

ING

numbered. It is true, like Moses of yore,
 promised land, without being able to set
 her with his brother, could claim for
 conducted the race of Venetian artists to
 ch. They were helped in it by the



Mahomet II. Layard Gallery. Venice.

happens, that we can find nearly all
 Venetian painting in the works of the two

pointed out, that during the middle-ages
 by the space which it was intended
 for preference was the technique of
 and never properly flourish in Venice —
 the Republic. Perhaps it was feared,

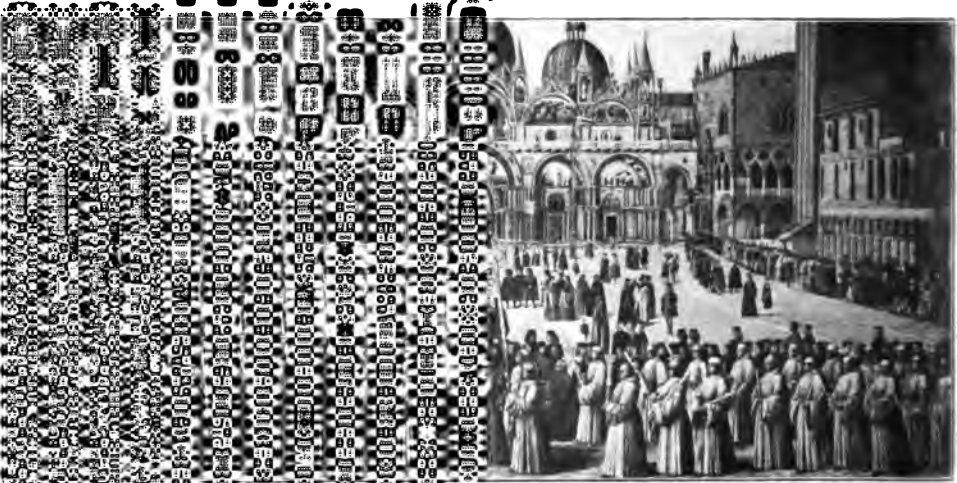
that the saline exhalations of the lagoon would spoil the colours on the plaster-wall. And that these fears were well founded, is proved by the fate of the wall-paintings in the hall of the Great Council at the Doges' Palace, and later of the frescoes by Titian and Giorgione on the Fondaco dei Tedeschi, which faded already after a few decades. What Venice had thus to dispense with in fresco-painting, proved to be beneficial to the painting of easel-pictures. The painters of Venice, who could only devote themselves to this branch, spent far more care upon the technique of easel-painting, than, say the Florentines, whose highest task always remained fresco-painting. The best-preserved, old tempera pictures of Italy are Venetian, and it is not mere chance, that the technique of oil-painting was practiced first in Venice, before all other towns of Italy. It is clear, that such fostering of the easel-picture was bound to be the best basis for the liberation of the picture from the surrounding setting.

And in yet another direction Venice became important for the development of modern painting in Italy: in the expansion of subject-matter. If already in the middle-ages all higher manifestations of art had been in the service of the Church, even as late as during the renaissance period the Church claimed for itself the best efforts of painting. Only in Venice the idea of secular government was so active and strong, that the State could rival the Church in her capacity as promotor of culture. Nowhere, as much as here, had the arts to glorify the power of the State, together with the sanctity of Heaven. Thus the artists were confronted with totally different tasks. The paintings at the Doges' Palace were to illustrate the history of the Republic just as the church-paintings illustrated biblical and legendary history. Unfortunately these older paintings of the Doges' Palace have not come down to us, but we may consider as a compensation for their loss the pictures with which the confraternities, or *scuole*, as they were called in Venice, had the halls of their meeting-houses decorated. Of course, there was no question here of glorifying political or war-like deeds; nevertheless the results were, on the surface, pictures of very similar character, for the Venetians loved to see the adventures of their patron-saints pictorially described in the garb of their time. The spectacles, in which they rejoiced most, were the splendid pageants which passed across the Piazza on church-festivals or on days of honour of the Republic. In long procession was unfolded all the splendour of silken robes of state, to which the wondrous buildings of the church of S' Mark and of the Doges' Palace supplied the most beautiful setting. Wherever it was possible, such spectacles were interwoven with the description of the legend, whether it concerned the finding or the procession of the splinter of the holy cross, or the adventures of St. Ursula or of S' George. It is obvious, that such a manner of representation was not far removed from genre-painting.

ING

their own time was also reflected upon the looked for and painted on the soil of the youth of the people, S^t Jerome as a Virgin as a happy and healthy young religious view may object to such a spirit is entirely heretic, to see in this very spirit

then the leaders in the direction indicated by their father *Jacopo* in Venice from the (Capella San Tarasio) and from his from his sketch-books in London and



the relic of the Cross in the Piazza. Academy.

very estimable master of his period, who was sensitive and had studied antique sculpture, and surroundings. That in his early days he was in Venice, has already been mentioned. Later on, so Mantegna who became his son-in-law. The inheritance left particularly to his elder son *Gentile* was that of Venetian genre-painting. To judge of the renowned "knight" Gentile, which have been most happy in depicting a portrait or a scene, he felt uncomfortable with problems of religious scenes of Saints, S^t Mark, S^t Jerome and S^t Anthony (k's), are clumsy and heavy. Also in the case of *Luca Giustiniani* at the *Academy* the two



Fig. 88. Giovanni Bellini. Madonna with Magdalen and Catherine (about 1490). Academy.

ideal figures of angels are the weakest part; on the other hand Gentile felt more at ease with the thin character head of the Saint. He was honoured with a commission to paint for the Turkish court at Constantinople some pictures which the redoubted Sultan Mahomet II. desired to have executed by an able, occidental painter. A precious fruit of this sojourn in the East is the portrait of the Sultan, which is now in *Lady Layard's gallery* (fig. 86). Gentile's maturest and most important works are, however, the paintings which he had to execute for the *Scuola San Giovanni Evangelista* (now at the *Academy*). They glorify the miracles of the relic of the cross, which was preserved at San Lorenzo. One of the pictures, the healing of Pietro di Lodovico, has fared so badly at the hands of the restorer, that it can scarcely any longer be enjoyed as a work of Gentile. The other two pictures, on the other hand, — the Procession on the Piazza and the miraculous finding of the splinter of the cross which had fallen into the canal — show us Gentile from his best side. In the procession the accessories already are of interest: the shape of the Piazza about 1500, and St Mark's in the glory of its old mosaics (fig. 87). But what deserves far more to be appreciated, is the delightful picture of Venetian public life, which is here unrolled before our eyes: the crowds of apathetic looking monks, the slender street-loungers in their tight, multicoloured costumes, the splendid ladies in the retinue of the Queen of Cyprus, the gondoliers and street-urchins and beggars.

The brothers Bellini completed each other, and that was perhaps the reason for the harmony in which they lived side by side without interfering with each other's concerns. Formerly the saying obtained, that Gentile had been more of a theorist, Giovanni more of a practician in his art. I must however confess to being unable to find a natural explanation for such descriptions. It seems to me rather, that Gentile, as the painter of reality, forms a certain contrast to Giovanni who has developed a high style of his art on ideal subjects. *Giovanni Bellini* reveals himself as a stylist in the earliest of his pictures already, that are known to us. But whilst he here devoted his attention principally to form which, after the example of the Paduans, he endeavoured to ennoble to severe purity, he developed towards the end of his life more and more clearly into a stylist of colour and of light. But he has never rendered homage to the one or the other principle exclusively, for his distinction lay in the happy harmony of his schemes. In each of his pictures he seems to have achieved just what he wanted. We never notice in his work that unevenness which stigmatizes many a great production of Teutonic art as the result of a high, unsatisfied aspiration. *Giovanni Bellini* cannot move us even with his greatest creations, but he gives us that refreshing pleasure which is disseminated by health in conjunction with beauty.

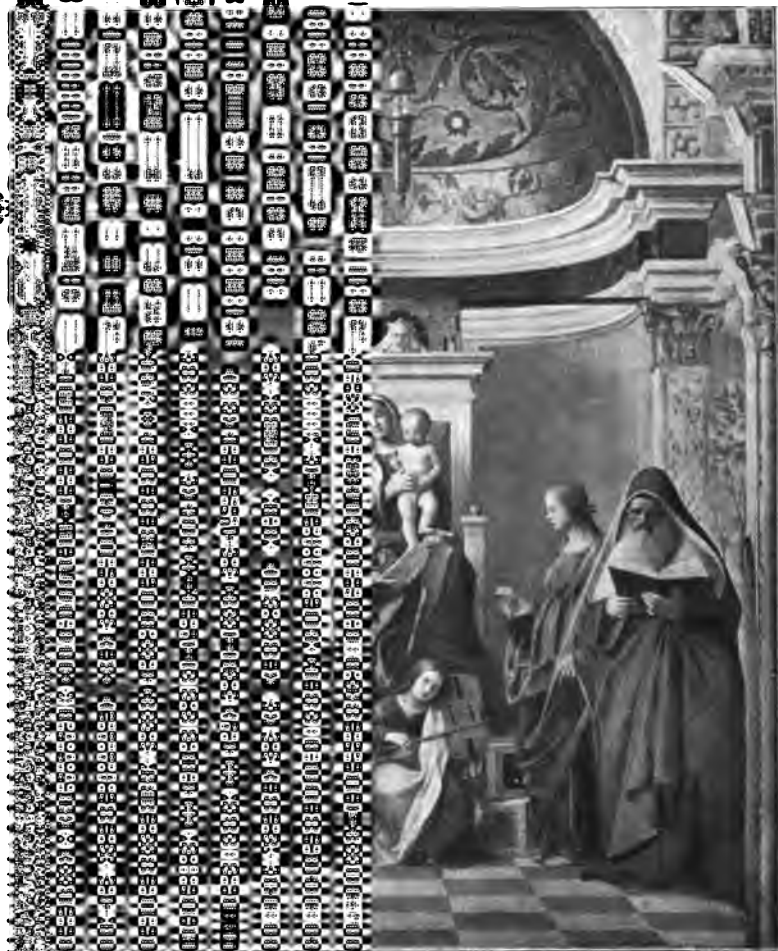
ed to emulate his great son-
 res of the Transfiguration of
 y angels, at the *Museo Correr*;
 ala dei tre Capi); and three
 important of which shows the



roned. Academy.

NTING

adoring the Infant who is slumbering
this period, a Madonna surrounded by
aolo, together with one of Titian's finest
Antonello da Messina, who settled in
nificative for Bellini's further developement



Madonna with Saints. San Zaccaria.

light. One of the first of Venetian oil-
our with very effective, warm lighting, is
S' Catharine and Magdalen (*Academy*).
he same period is the spendid altarpiece
enthroned in a niche, with six Saints at
sinking angels at the foot of the throne turn
ered concert (fig. 89). Bellini had a distinct

leaning towards this pretty motif in his Madonna pictures, and was imitated therein by Dürer who came in touch with the aged master in Venice in 1506. The Madonna triptych on the altar of the sacristy at the *Frari* bears the date 1488. This beautiful picture has rightly received more admiration than any other of Giambellino's creations. Already its excellent preservation in the splendid carved frame contributes considerably to its effect. But then it is more particularly the simplicity of the arrangement, that intensifies the impression. In a narrow niche thrones the most beautiful of Madonnas, with the Infant Saviour in her lap; the panels at both sides show two pairs of serious Saints in quiet attitudes. The dignity of the general appearance, which is only tempered by the charming little angels with their musical instruments, has never been attained again by Bellini. In this very respect the Madonna at *S. Pietro in Murano* with the Doge Barbarigo in adoration compares unfavourably, how ever valuable it may otherwise be, particularly as regards the landscape background.

How Bellini changed his style in his mature age, is demonstrated by the altarpiece at *San Zaccaria* — the Virgin enthroned, between SS. Peter, Catharine, Lucia and Jerome (1505). Far less stress is here laid upon ideal beauty of form, than on a soft and deep effect of light. The whole canvas is bathed in the golden reflections of sunlight. For larger works the octagenarian master henceforth made use of the help of his pupils, as is revealed by the Madonna picture at *S. Francesco della Vigna* (much restored), and by the splendid altarpiece of S^t Jerome at *San Giovanni e Crisostomo*. The last-named picture marks, by the way, a further and final advance in the direction of a free and entirely pictorial arrangement, although probably little more than the general disposition is due to Bellini. One would like to think, that at least the heads of the Saints are the work of the aged master's own hands. Wonderfully expressed is the dreamy longing in the eyes of S^t Christopher, and the gentle melancholy in the features of S^t Augustine. Bellini has, of course, sometimes repeated his motifs. The attitude of the Infant Christ on the picture at *S. Francesco* is identical with that on the *Murano* altarpiece. The *Academy* possesses two versions of a Madonna and Child in half figures, one of which — the less successful one — has the additional figures of S^t Paul and S^t George; the other, with the Virgin standing in front of a green curtain, is one of the most beautiful and dignified Madonnas ever painted by Bellini.

One can hardly get acquainted in Venice with Bellini as a portrait-painter, but certainly as a landscapist. In this, too, lies to a certain extent his historical importance for the succeeding generations. One need only see what delicate and charming landscape motifs he has introduced into the five allegorical pictures at the *Academy*! (The puzzling representations were probably full of

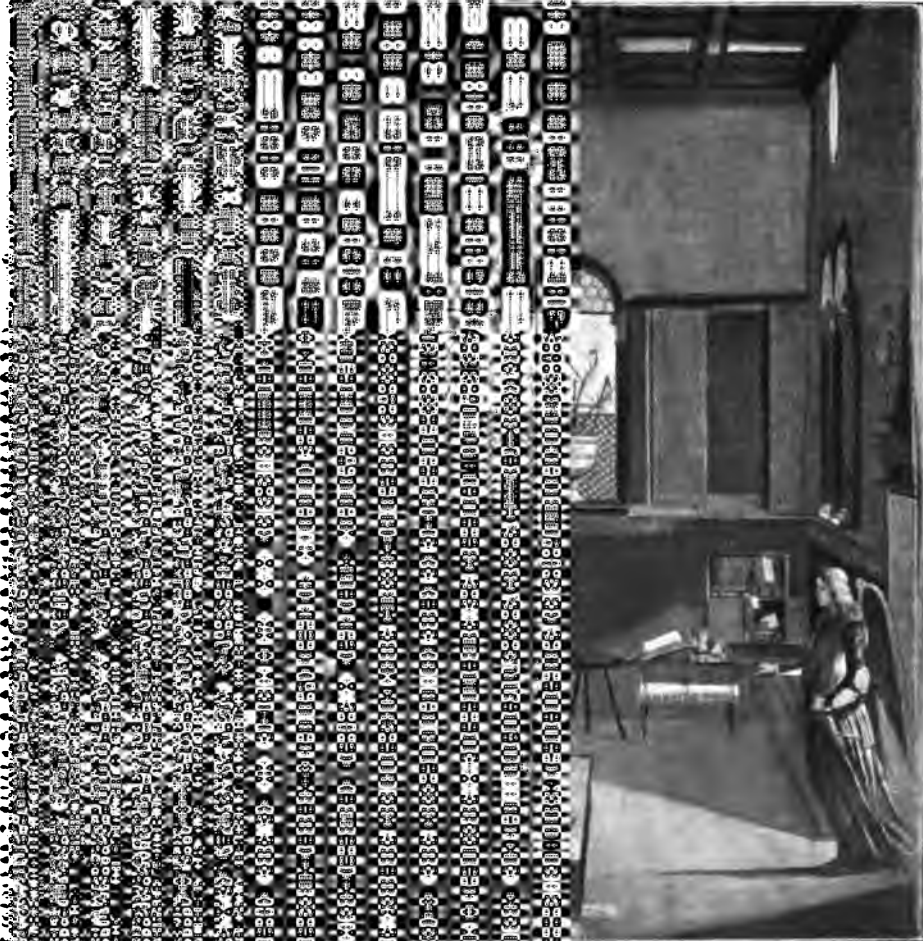
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destination of a piece of furniture which

ing hastened as much as possible to
comparison with the other local schools



Under the auspices of the last young artists pressed forward, efforts of the first order, but a limited efforts to raise Venice in first rank among the centres



am. Academy.

These artists according to schools, every direction, and an artist who all he knew, expressly called

whole crowd is unquestionably ever of the life of his time, and able Bellini. By birth he was most



1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be carefully documented to ensure the integrity of the financial data. This includes recording dates, amounts, and the nature of the transactions.

2. The second part of the document outlines the procedures for reconciling the accounts. It states that the books should be balanced at the end of each month, and any discrepancies should be investigated immediately. The process involves comparing the internal records with external statements and bank statements to identify and correct any errors.

3. The third part of the document describes the methods for analyzing the financial data. It suggests that the records should be reviewed regularly to identify trends, patterns, and areas of concern. This analysis should be used to inform decision-making and to develop strategies for improving financial performance.

4. The fourth part of the document discusses the role of the accounting department in the overall management of the organization. It highlights the importance of providing timely and accurate financial information to the management team, as well as to the board of directors and other stakeholders.

5. The fifth part of the document concludes with a summary of the key points discussed. It reiterates the importance of maintaining accurate records, reconciling accounts, and analyzing financial data, and emphasizes the role of the accounting department in supporting the organization's financial goals.

THE ACCOUNTING DEPARTMENT



... painted with the soul of a
 ... old say more honest — picture
 ... in sense he thus plays a part
 ... that of the Lombardi who

... tone of Carpaccio's colour is
 ... his master, but he knows how
 ... an admixture of perhaps un-



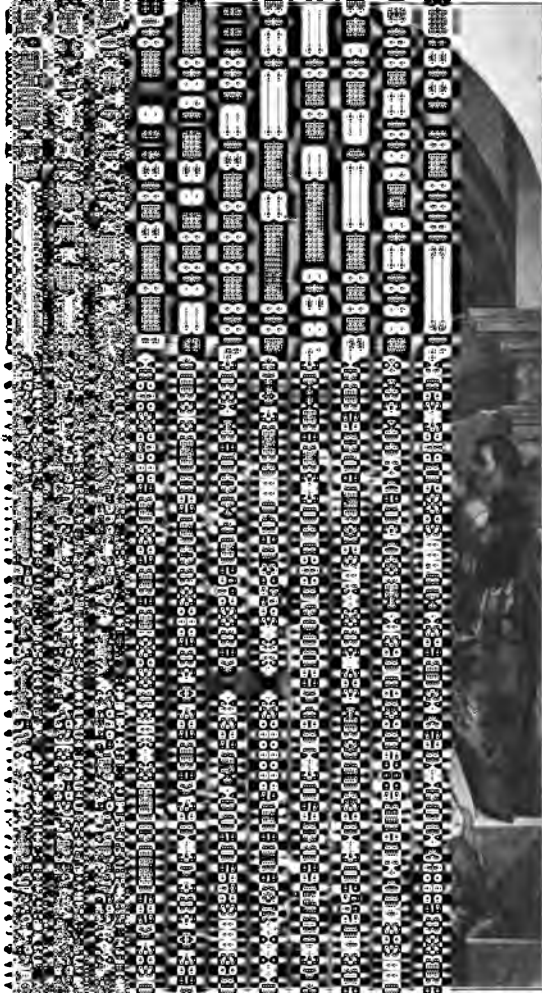
... di S. Giorgio degli Schiavoni.

... dog that watches St' Jerome
 ... Sometimes this humour is
 ... possible, still further removed
 ... Carpaccio depicts the fright-
 ... with such sureness of aim; he
 ... worm-eaten bones and putrifying
 ... r (fig. 94). What fancy again
 ... tures! His architecture is no
 ... the latter depicts plainly and
 ... the Grand Canal, Carpaccio

PAINTING

and façades in the most genuine style of the
 existence, except on his canvas. With all
 of whom has never seen again grown up in
 Ursula and the study of S^t Jerome are filled
 with a sense of comfort, with
 which we would not credit any
 Italian. The eye discovers a
 hundred trifles, in which the
 painter has taken a keen and
 loving interest, without losing
 sight of the homogeneous general
 effect.

Armed with such talents,
 Carpaccio appears to us pre-
 destined to become the master
 of agreeable, broad narration,
 and as such he was evidently
 appreciated already by his con-
 temporaries who repeatedly
 entrusted to him the task of
 depicting for their *scuole* the
 legends of the Saints in serial
 form. Two of these series have
 remained in Venice preserved
 in their completeness: the nine
 pictures of the legend of S^t Ur-
 sula — now at the *Academy* —
 and the ten pictures devoted
 to various Saints, in the *Scuola*
di San Giorgio degli Schiavoni.
 From the *Scuola di San Gio-*
vanni Evangelista, where Gentile
 Bellini and his school had been
 employed for preference, Car-



Academy.

the Patriarch of Grado has come down to us
 the legend of S^t Ursula were the first to be
 from the dates upon them, completed during
 excellent among them are, without much
 two scenes in which the English ambassadors
 laurus (fig. 93). Far less happy than in the

Cross of the Patriach of Grado.
 lity of his talent in the charm-
 niavoni. Do not shirk the
 s in the poor light of the low
 ng the Dragon is inimitable.



Musco Correr.

pageantry is presented by the
 resting night-landscape by the
 we enjoy the most amiable
 writing and of the frightened
 pictures of Venetian life are
 who pass away their time

UNTING

in passionate movement, as from idealistic when needed, to the noble gravity of the by his beautiful Presentation in the Temple



are is deservedly one of the most popular only fair to admit, that its popularity is by-angels on the steps below the platform, the Virgin and S' Simeon. The altarpiece

maus, which has been ascribed
h, perhaps to *Rocco Marconi's*

artists of the third rank, belong
Benedetto Diana. The pictures
of San Giovanni Evangelista do not
collaborators Carpaccio or Gentile.
be recognized by the excessively



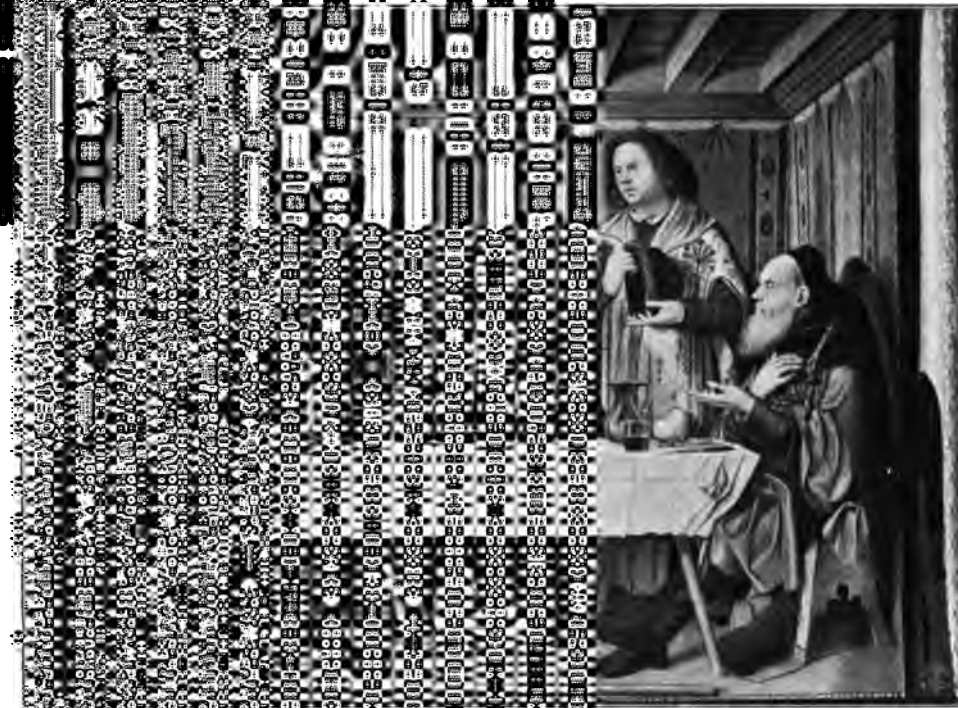
with Saints. Academy.

but also of his architecture (the
the Madonna and Child at the
larger and more variegated, bores
on figures with their stiff, course
the Academy; his best pictures
is at San Giovanni Crisostomo.)
above these two, if the Madonna
(Academy, cat. 86) were really his
with its tender, silvery tone is so
of which — a Madonna with four

Saints (at the *Academy*) bears his full name, that the attribution appears, to say the least, doubtful (fig. 98).—I may be permitted at this point to put in a kind word for the worthy *Marco Marziale*, who has probably been so badly spoken of, chiefly because he fits so ill into the frame of his Venetian surroundings. His was a coarse nature, which was simply incapable of idealistic representation. In his Madonna picture at the Lochis-Carrara gallery in Bergamo he tried rather clumsily to borrow something of Umbrian loveliness. On the other hand he was an industrious and clear-sighted observer of nature. If one examines his Christ at Emmaus, at the *Academy* (fig. 99), and his Circumcision of Christ, at the Conservatorio dei Penitenti at *San Giobbe*, for what they contain in the way of characteristic portraiture, one cannot but admit, that he deserves full esteem. Dürer's presence in Venice may most likely have helped to form his style, for we gladly believe, that he felt attracted towards the great Northern master, in whom he must have found a kindred spirit.

The most important of those who followed in the footsteps of Alvise Vivarini, was Giovanni Battista, called *Cima* of Conegliano (1460—1517). Cima achieved all, that could be achieved by fair talent and good sense of colour in conjunction with honest endeavour. The qualities which all his pictures have in common, are artistic seriousness, uniform carefulness in the work, a manly dignity of representation. Wherever we meet Cima, he is sympathetic, but falls short of stirring up enthusiasm. He brought with him from his native soil on the slopes of the Alps an ever-green freshness. In looking at his pictures, the background of which he loves to border with a blue Alpine chain, one could almost imagine to be breathing the cool air of the mountains. For, brilliant and deep though his colours may be—no other Venetian has surpassed him in this respect—it would nevertheless be very wrong to speak of a glow of colour in Cima's work. His general tone is rather cold, than warm. Cima seems to have developed slowly. Only unwillingly he abandons the technique of tempera for that of oil-painting which he treats with metallic hardness. One of his favourite figures is St John the Baptist whom he represents splendidly as a sun-burnt ascete with dense, black, curly hair and a dreamy, abstract gaze. Thus he stands, surrounded by four Saints, and looking heavenwards with the air of a prophet, in the principal picture of Cima's early period, the altarpiece at *S.ta Maria dell' Orto*, of 1489. Here the forms, and particularly the treatment of the draperies, are still of exaggerated, scrupulous sharpness. On the other hand Cima's art appears perfectly mature in the altar-picture of the Baptism of Christ at *San Giovanni in Bragora* (with rich landscape motifs), which is only a few years later in date. To the same period belong the Pietà at the *Academy* and the Adoration of the Infant Saviour at the *Carminè*. His most charming picture in Venice, in which he approaches

young Tobias who, chatting
 Academy) (fig. 100). As represen-
 most beautiful. The three figures
 pine landscape are monumental
 Madonna between the Baptist
 gna enthroned and surrounded
 Ambellini. The two little music-
 ous Cima in the last named



Maus. Academy.

with Bellini's as regards love-
 llery (both pictures are at the
 's brush has unfortunately been
 and Magdalen at the Louvre
 er steadily continued his deve-
 so that he could finally venture
 naissance. —

training under Alvise Vivarini,
 lent, and even less in character.
 ze altarpiece of S' Ambrose at

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and not exactly very happily—the two (Giovanni and Jerome). All that he retained from the teaching of Alvise's school, was a certain softness of drawing which was much softer, sometimes almost effeminate. This is characteristic: he knows how to place the head of drawing them up before a land-

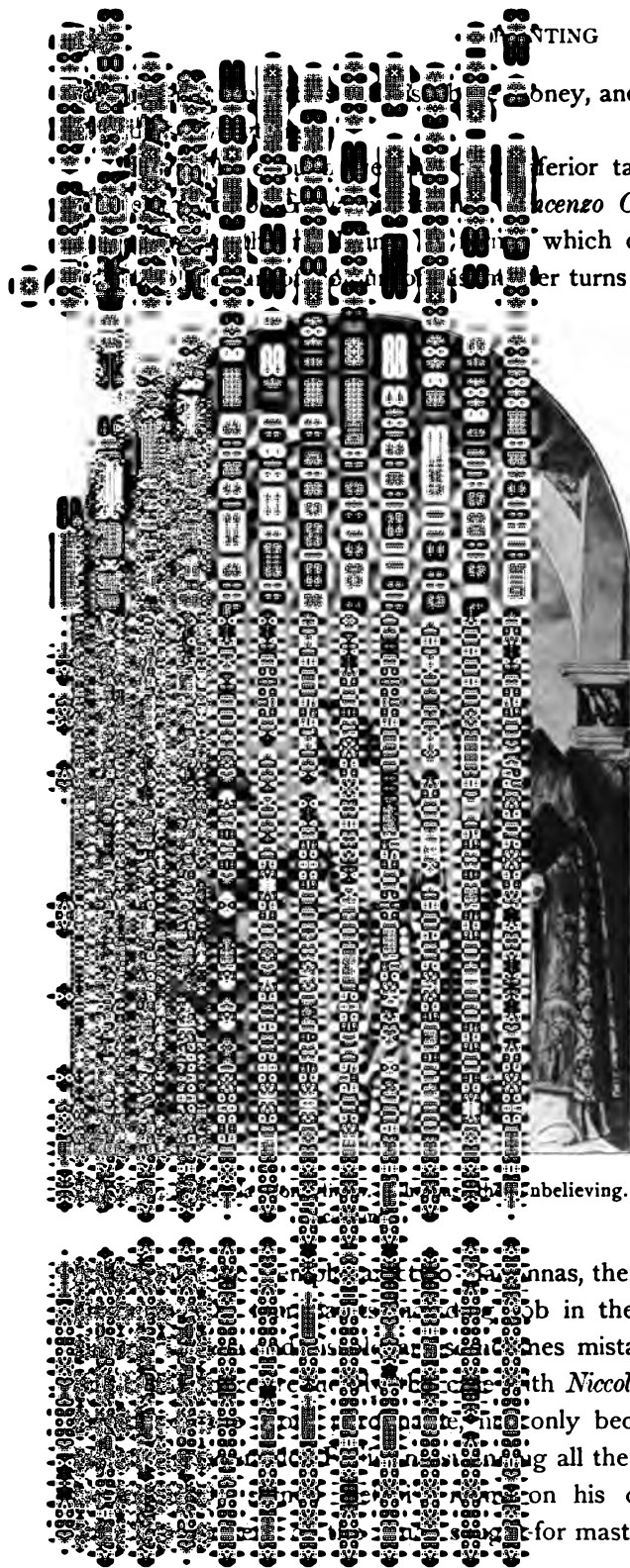


Tobias and the Angel. Academy.

his fellow-workers. He understands exactly the barrenness of the vegetation in which the shrubs are avoided as much as possible, and look of dry brooms. Of his early period of acquaintance with the kneeling donor at the *Museo* (fig. 101) and the kneeling donor at the *Academy* (fig. 102). The same figure in the latter work, appears again in the painting of Tobias and the Angel, in looking towards the spectator from

the left of the scene on the Mount of Olives (at the *Academy*) (fig. 103). It is therefore probable, that the picture dates from the same period. One of the last of those paintings by Basaiti, which still betray Alvise's influence, is probably the Calling of the Children of Zebedee, at the *Academy* (with beautiful landscape in evening light). Soon after, he turned towards the victorious direction of Giovanni Bellini. Witness Basaiti's large Ascension of the Virgin at *S. Pietro Martire* in *Murano*. His finest and maturest work, the authorship of which has been denied to him without reason, is the superb S^t Sebastian in the Sacristy of the *Salute* (fig. 104). In his two late pictures at *S. Pietro di Castello* (the S^t George and the Dragon and S^t Peter enthroned) he approaches the manner of Carpaccio.

One cannot take leave of the school of Alvise Vivarini, without alluding to the two greatest artists that have proceeded from it, although the activity of both of them in Venice was only transitory and has left but few traces: *Bartolommeo Montagna* and *Lorenzo Lotto*. The former was still a serious son of the quattrocento, the latter one of the most variable among the great painters of the late renaissance. The dignified character of Montagna's art is revealed in the two paintings by his hand in the possession of the Venice *Academy*: the Christ between SS. Roch and Sebastian, and the Madonna enthroned between SS. Sebastian and Jerome (fig. 105). The last picture in particular clearly bears witness to the approach to Mantegna. The S^t Sebastian is one of the few embodiments of this Saint in Venice, in which a noble expression of pain has been achieved. By its side S^t Jerome appears most dignified, but of melancholy seriousness. If in Montagna the whole outward severity of the Vivarini is still preserved, Lotto appears as the master of colour and of a vivacity increased to nervousity. It is just in this last respect that he may at one time have felt related to his first teacher Alvise Vivarini. In his means of pictorial expression, it is true, he soon shook of the teaching of the Vivarini and proceeded with the whole freedom of the mature art of the late renaissance. His earliest picture in Venice — the S^t Nicholas of Bari enthroned above clouds, with S^t Lucia and S^t John the Baptist — was painted by Lotto in 1529 at the zenith of his life. That this splendid piece of colouring with its beautiful landscape is so badly protected, on one of the side-altars of the *Carmine*, exposed to the greasy vapour and smoke of the candles, is truly lamentable. The altarpiece dedicated to S^t Anthony, which Lotto executed in 1542 for *S. Giovanni e Paolo*, is overflowing with pulsating life (fig. 106). The amiable old Saint is enthroned on a raised seat and unfolds a petition; angels and cherubs are swarming round him and seem to recommend to him the poor people who wait below for the benefits he is about to bestow. Everything is strongly felt: the crowd who joyfully receive the alms or pressing hand up the petitions, the two ecclesiastics



NTING

oney, and the good Saint who benevolently

ferior talents among the older generation
 cenzo Cutena has never entirely lost the
 which disfigures his early pictures; the
 er turns in him into a general *blonde* key

of washed-out tones. Among
 his early pictures are a Ma-
 donna at *S. Trovaso*, and the
 votive picture of Leonardo
 Loredan in the *Doges' Palace*.

(S^t Mark commends the Doge
 to the Madonna enthroned, at
 whose left stands the Baptist.)

One of his maturest works is
 the altarpiece of S^t Christina
 at *Sta Maria Mater Domini*.

The *blonde* key of colour is
 also characteristic for *Bissolo*
 who, otherwise, possessed per-
 haps a more pronounced sense
 of beauty than Catena, but
 on the other hand was much
 weaker still in his modelling.
 His figures, with their flabby
 limbs and completely inex-
 pressive, round faces, are rarely
 attractive and sometimes ab-
 solutely repulsive. At the

unbelieving.

Academy can be found several
 pictures from his brush: a Coro-
 nation of S^t Catherine, a Pre-

nnas, the best of which is undoubtedly the
 b in the right hand corner (fig. 107). If

nes mistaken for their master Giambellino,
 th *Niccolò Rondinelli*. In his case such a

nc only because in the pictures of his early
 ng all the master's pupils, but also because

on his own paintings — most probably
 for master who thus satisfied with studio-

The *Museo Correr* possesses a *St. Martin* near the Fenice a Holy Picture by Giovanni Bellini.

of Bellini, *Andrea Previtali* he has in recent times been to deserve a very high position. Previtali's tastes with hunting for faults of taste with Previtali such faults are the cause of it is, that Previtali for the rendering of which he has learnt a few things from



Academy.

The sacristy of *San Giobbe* and the sacristy of the *Redentore*

years, when three young artists destined in the future to the whole civilized world: *Giorgione*, *Titian*, and *Veronese* came to signify the zenith of the Venetian school. The personality determined the particular character of each generation, was Giorgione. He was far from that of the Florentine school, he was not bound by the laws of artistic convention. By their time, *Giorgione's* sole aim was the expression of the innermost ego, without taking into

NTING

and Roman painting solved the highest question of a given space; Giorgione finally found the bounding space. Which deed has been of course easily be decided.

restricted to the space of thirty-two years. The pictures that have been acknowledged by



Boy with the Basket of Fruit. Academy.

questionable property. But these few enable us to see all which Giorgione exercised over his composition. In a word, the spell of youth — not youth, but youth, that ponders in the dream of beauty and happiness, in which it has painted, his large Madonna, his rustic

the Child Moses, — everything
 We forget to ask, why these
 speak or keep silence; we only
 ere everything is so wonderful,
 ould fain believe Vasari, when
 kcellent singer and lute player.



Fig. 104. Basaiti. St Sebastian.
 S. Maria della Salute. Sacristy.

se masses of clouds which rise
 down. A few years ago the
 a high degree of probability to
 tius. King Adrastus encounters
 ruler of Nemea. Whether this
 e esthetic appreciation of the

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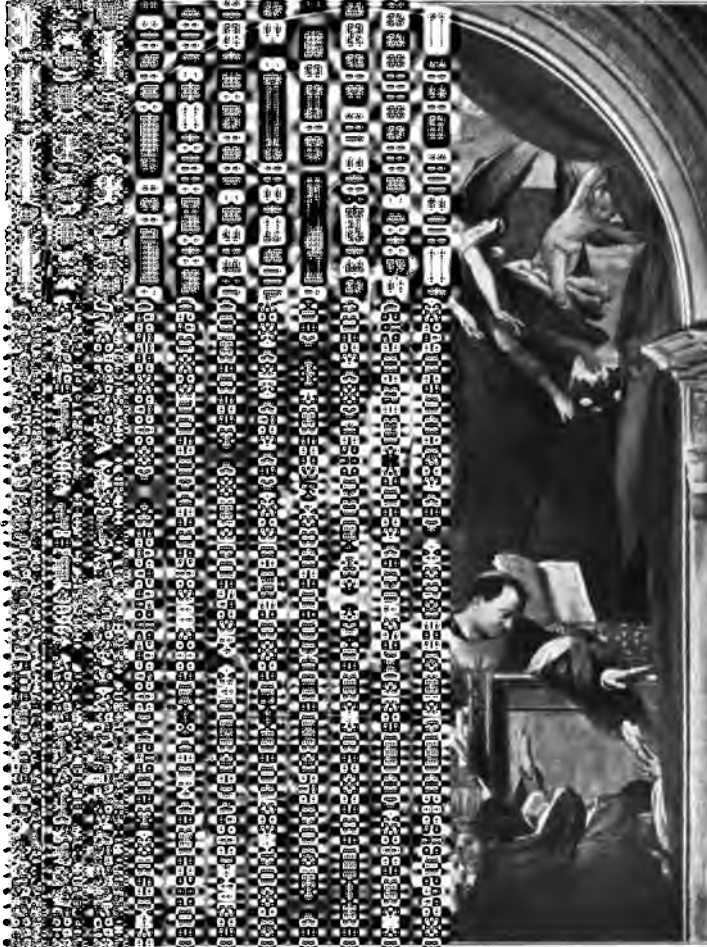
The picture has always been admired, mystery. For that, which needs no intelligible, is the mood — that of tender, embodied in the attitude and expression in the landscape, the green wilderness with rising thunderstorm (fig. 108).



een SS. Sebastian and Jerome. Academy.

ione: that he represents his human beings
ows equally well how to give soul to the
picture of Christ bearing the Cross (at
bright light on the chief figure and the
as effective, as in the few half figures the
of the Redeemer and the brutality of his

an intense expression of pain, is a picture already of a body injured, the result of Daphne by Apollo in the (9). The comprehension of the fold representation — as it appears in the foreground and middle-distance. In



S. Giovanni e Paolo.

to admire the grace and ease of the figure which we gather of Giorgione's work have come down to us, it is not a matter of wall decoration. His dreamy style need not mourn over the loss of its original as much, as over that of many

TING

ly struck by the unintelligibility of these

had in Venice, compelled the painters would reap applause. Even the aged harm, as is proved by his altarpiece of p. Even as differently disposed a nature que, and that to such a degree, that for sed with those of his model. And yet, en the two! If Giorgione's ideals were



anna and Saints. Academy.

Palma could grasp his with his hands. of Venice. What inspired him was the with their blooming bodies, with hair in prisoner, and with the rustling splendour be nude, his brush was not led so much by of the human body, as by his delight in ttle is known of Palma's life; he must be made difficult in Venice, for, as in the case searched for outside the town, far away n Venice has preserved at least three brush: besides two paintings of smaller

on of the Virgin) the splendid
helle. The arrangement alone
the three chief figures of the
which is greatly intensified by the
by the deep, glowing colour.



c. Palazzo Giovanelli.

of such powerful effect. Yet
on this painting, as on the
the beautiful Saint who stands in
by the frame, may pass for a
personification of the ideal of
Venice. The slightly reclining

something imposing, an impression which
 red drapery which flows around her body.
 face. The hands are remarkably graceful.
 e, that has always disturbed the writer
 the curve of the crown which ought to
 ahead.) Very unjustly the S^t Barbara has
 of the remaining parts of the altarpiece,
 in looking at. The Pietà above the central
 g beauty, the S^t Antony most dignified,
 figures of a youth, that can be seen any-



And Daphne. Seminario Patriarcale.

one and the great popularity of Palma
 contemporaries — and of posterity —
 on *Titian*. His name signifies, according
 pievement of Venetian art. His star really
 ne. Since then Titian developed slowly,
 only healthy, harmoniously gifted nature,
 ge could rot affect his delightful gifts,
 ther great man, with yet a new faculty:
 all the technical means of his art. The
 most advanced age, are the most valuable
 ies. Titian is remarkable as a man. If
 ssunta, what fables would have gained
 of his character! But during the century
 into touch with the historical personages

public life, that we gain a better
 most of the great artists of his
 nameless artist's nature, living
 in motives. Titian also knew
 he had thus acquired, he would
 his boon-companion, was Pietro
 a course with such a man, who, it
 was the wittiest writer of Italy,
 at the bottom of his heart was
 personified. Nevertheless Titian
 lose himself in such company.
 that precious part of his nature



Fig. 111. Palma Vecchio. St Sebastian.

NTING

n's men and women, with all their won-
 as inclined to believe, that the master has
 only just depicted
 them exactly as they
 once bestrode the
 soil of Venice. This
 applies particularly
 to his most idealistic
 figures, like the Christ
 in the picture of
 the Tribute-money.

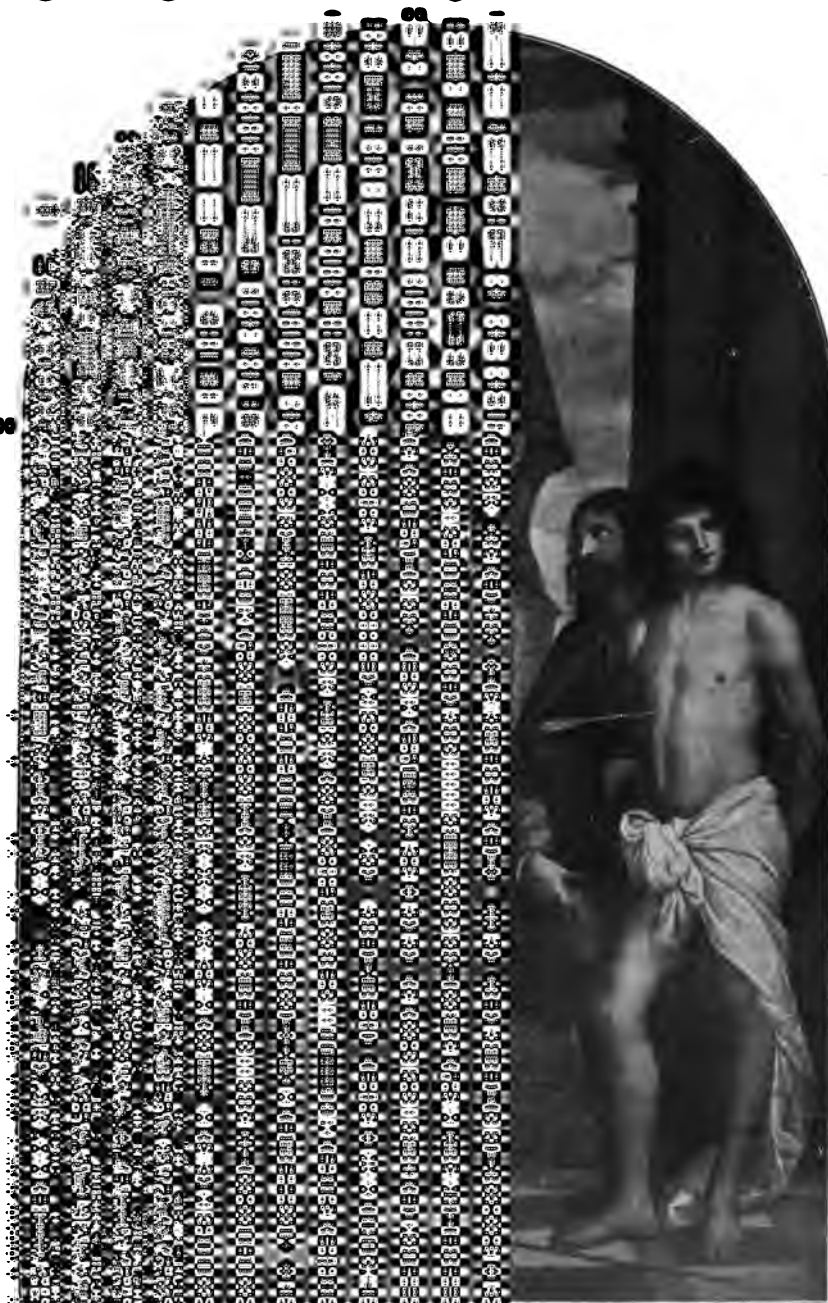
Titian's peculiar
 greatness consists in
 the fact, that he
 renders nature with
 apparent unpretend-
 ingness, and yet pos-
 sesses to the highest
 degree that "har-
 mony which flows
 forth from the bosom
 and returns to the
 heart, embracing the
 whole world". Each
 of his human figures
 contains no less fan-
 tasy, than the tremen-
 dous men and women
 of Michelangelo. His
 gift of idealizing can
 be recognized first in
 his colour which is
 incomparably sunnier
 than that of any other
 Venetian painter, but
 his idealizing is by
 no means restricted
 to his colouring.

Venice still pos-
 sesses Titian's earliest



Ac. Virgin. Academy.

ture has gone astray, she also
of his best period. From his
e was under the influence of



nts. S. Maria della Salute. Sacristy.

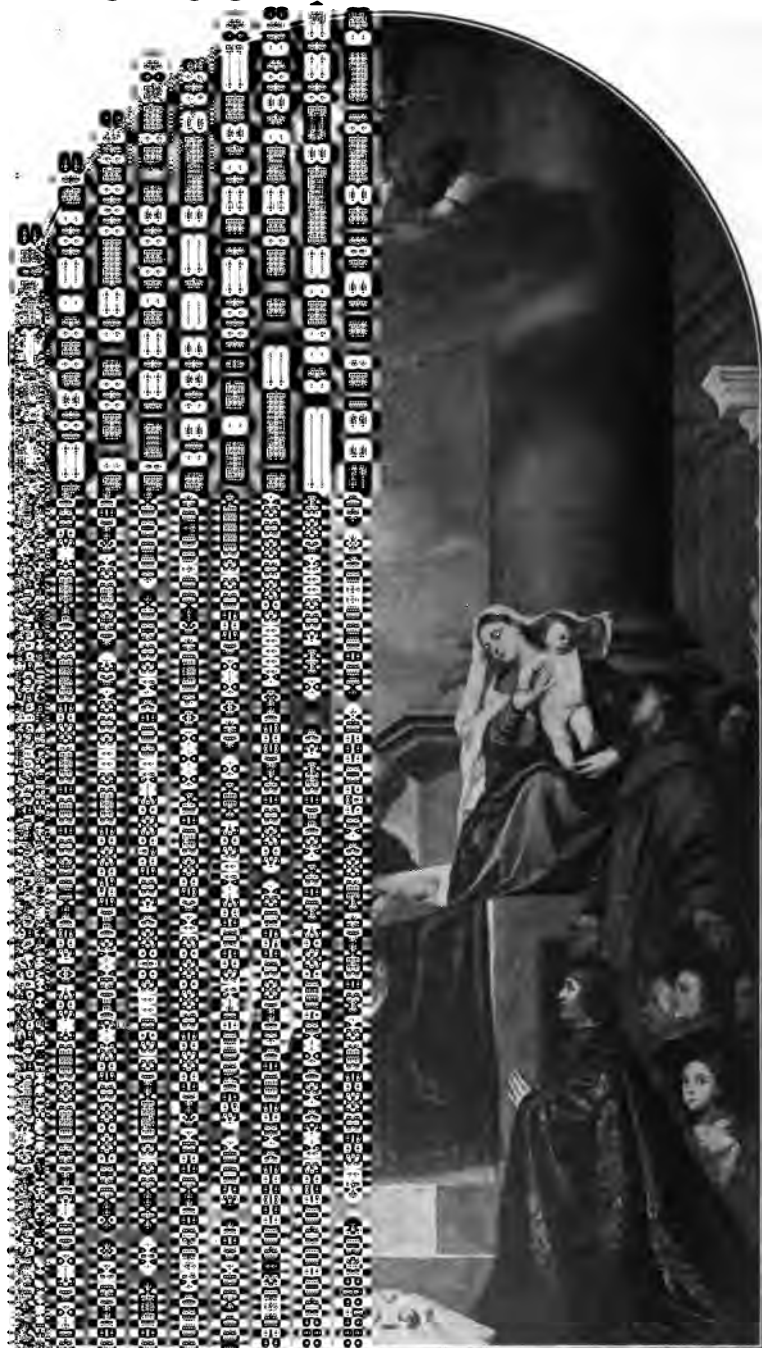
Giorgione, we have, in the upper storey of the *Scuola di San Rocco*, the Christ as the Man of Sorrows; in the sacristy of the *Salute*, the S^t Mark enthroned between four Saints (to the left SS. Cosmas and Damian, to the right SS. Roch and Sebastian) (fig. 113); at *S. Marcuola* the Infant Saviour between SS. Catherine and Andrew. The *Academy* guards as its greatest treasure the Ascension of the Virgin, known to the whole world simply as the Assunta. This picture, which Titian has painted (for the high altar of the *Frari*) in 1518, in his maturity, is nevertheless filled with the fire of youth. It is perhaps the noblest pictorial expression of exaltation that the world possesses. Everything is filled with rushing life. The tomb of the Virgin is empty. The disciples, who a moment before were mourning around it, see her, whom they had believed dead, ascend towards her heavenly kingdom. They crowd and press together, as though they were endeavouring to follow her with rapturous expressions and outstretched arms. She, however, lightly floats upwards, impelled by her own force, as though it could not be otherwise, and surrounded by swarms of the loveliest, dark-eyed little angels. All earthly suffering has left her; her countenance breathes the bliss of Paradise. Thus she looks up to the beloved Father, Who gently floats down towards her, with spread arms, to receive her. To see the picture in pure delight. It is doubly touching, because we see the indescribable presented with unheard-of truth to nature. An immense art is here hidden. The powerful bodies of the apostles, in their relation to the smaller, higher figures, make the space appear larger, than it actually is. Their compact mass is articulated more by colour and light, than by line. The bright circle of light around the Madonna, into which the figure of God the Father seems dipped, produces a most beautiful effect (fig. 112).

Not long after the completion of the Assunta, Titian began his work upon another large altarpiece which was destined for the chapel of the Pesaro family at the same church of the *Frari*. It was only placed in position after the lapse of seven years, in 1526. It marks again a culminating-point in Titian's life-work and in Venetian art. For with it was pronounced the final word in the representation of the religious ceremonial-picture. The kneeling members of the Pesaro family are conceived quite simply in the sense of the quattrocento. But above them is a beautifully composed group in the shape of a pyramid culminating with the heads of Mary and of the Infant Saviour in her lap. The manner in which the shafts of two lofty columns are arranged one behind the other above the figures, became a model for the later art of the eighteenth century. By this simple device the effect of space is very considerably heightened (fig. 114). Of Titian's portraiture, of which this magnificent altarpiece contains such fine examples, the most important achievements must be searched outside Venice. At the *Academy* we only find one of his portraits—that of the

wealthy Jacopo Soranzo, a thin, aristocratic looking man, dressed in the purple robe of the Procurators.

It is ever to be regretted, that the Capella del Rosario at *S. Giovanni e Paolo* was not better guarded on the 16th of August 1867. For on this day, and in that chapel, was burnt, together with one of the finest paintings of Giovanni Bellini, a picture by Titian, which, like no other, would have helped to complete the great qualities of the Assunta and of the Pala Pesaro: the Death of S' Peter Martyr. The picture which now occupies the place under the same name, is a late copy and, according to the judgement of all who have seen the original, quite unable to give an idea of the real value of Titian's work. Nowhere else had Titian so closely approached Michelangelo in the monumental grandeur of a few passionately agitated figures. (Michelangelo sojourned at that very time for a few months in Venice, as a fugitive.) Nor has Titian succeeded anywhere else in characterizing the surrounding landscape so completely as the witness of an affecting occurrence. I should like to refer the reader to the remarks written by Jacob Burckhardt in his *Cicerone* with reference to, and under the spell of, the original. Another splendid picture of the same period of Titian's activity (completed in 1533), that has not come down to us without injury, is the altarpiece of *Giovanni Elemosinario* in the church dedicated to him. We have to invoke the help of our fancy to imagine the spatial effect of the picture with its originally semi-circular top, which has unfortunately been cut off at a later date. The keen devotion expressed in the few figures of the Saint, the angel and the beggar, is truly touching. At the same time nowhere, perhaps, does the beauty of the harmony of blue, red and white, in which Titian used to delight, appear more clearly. From the same period dates an Annunciation of the Virgin, on the staircase of the *Scuola di San Rocco*, and the splendid picture of Tobias and the Angel at *San Marcelliano*. Titian strikes a very different note in the large painting of the Presentation of the Virgin, which is now re-placed in the same position at the *Academy*, for which it was originally intended, when this room still belonged to the *Scuola della Carità* (in the years 1534—1538) (fig. 115). Here we find once more a resurrection of the old narrative art of Gentile Bellini and of Carpaccio in all the splendour of Titian's colour. In the midst of Venetian buildings—the wall of one of the houses immediately recalls the lozenge-shaped pattern on the Doges' Palace—a large crowd of people has collected, amongst them some senators, in order to watch the child Mary, as she ascends the broad steps of the staircase leading to the temple, full of reverend seriousness and yet a little droll withal. On the top of the staircase she is received by a benevolent, old high priest who is holding out his arms to her, accompanied by his adjuncts. The whole proceeding is depicted with the whole of Carpaccio's amiable

sense of beauty of a great idealist. — At
ly represented at his best. In 1523 he



of the Casa Pesaro. S. Maria dei Frari.

the staircase which leads from the upper floor to the lower floor disappoints the beholder by the heavy, clumsy forms of the figures and the architecture. In the *sala delle quattro porte* Titian painted pictures. The beautiful expression and attitude, and the grace of the figures. Titian who had the habit of leaving his pictures unfinished to his pupils. The pictures have a different character. The joy of life has departed from his conception: instead of the



Virgin. Academy.

monotony of tones; instead of the variety of representation. But the figures become more prominent, than before. The figures are more defined. For old age dispenses with the zenith of his life. Character is more prominent than youth.

In his own, almost inexhaustible variety of pictures to be that of a vigorous and a whirling enthusiasm of his As in his other picture of his early days, the joy of life and at death. If Titian's pictures are a superficial imitation, but the essential difference

The Martyrdom of S^t Laurence at the *Gesuiti* in Venice is praised, and rightly so, as the most important work of this last period. It is true, the picture, which in itself is already sombre, has darkened and been painted over and is insufficiently lighted, so that full daylight (about midday) is needed for judging its merits. But then will be revealed the greatness of expression in the features of S^t Laurence, suffering and yet certain of victory. He reconciles us to the horrible demeanour of the wildly agitated, naked myrmidons, just as the mild light of the star twinkling above does to the uncanny, smoky glow of the furnace-fire and of the torch.—The large picture of the Descent of the Holy Ghost, which is preserved at the *Salute* church, is disappointing after the mighty impression of the altarpiece of S^t Laurence. The general movement appears here superficially only, not expressed as the outcome of the same inner necessity, though we can quite imagine, that such a picture painted in a broad liquid manner, must have particularly impressed the next generation of artists. In the sacristy of the same church are a few boldly foreshortened ceiling-pictures (Cain slaying Abel, David and Goliath, Sacrifice of Isaac). At *S. Salvatore* are two magnificent pictures of the Transfiguration and the Annunciation, both filled with grand life, the latter the most beautiful realization of this subject among the different versions painted by Titian in the course of his life. The *Academy* also has two of the most valuable pictures of Titian's late period: S^t John the Baptist, a seriously handsome, severe looking preacher in the wilderness, who with powerful gesture is addressing the people — and his last picture: the *Pietà* (fig. 116). How many times may not the old man of nearly a hundred years of age have sat before this canvas, until the deadly plague took the brush from his hand! A pupil, Palma Giovine, has completed, what the master was not allowed to complete. But from behind his brushmarks, from behind the touching-up and dirt of centuries, shines once more the genius, admiration of whose works has often left us speechless. The idea of this composition is grand. Under the shimmering gold of a domed niche Mary is seated erect like a princess with an expression of sublime grief, holding in her arms the body of her Son. On the right kneels Joseph of Arimathea, seizing full of humble love the hand of the dead Master; from the left Magdalen rushes forward, wild despair in her aspect. Thus in the three living the same feeling is touchingly expressed in three different variations. We would willingly credit Palma with the accessories, the little angel with the chrismatory, and the stone effigies of Moses and of Christian Faith.

It is one of the peculiarities of the works of great masters, that they bear the character of necessity, like the works of nature. In looking at them we feel, that everything must be thus and in no way different. This applies in full measure to Titian, but not to the majority of the Venetian painters of his time,

ing into competition with the
 Giovanni Antonio da Pordenone
 ing man to Venice, where he
 Giorgione, Palma and Titian.
 to intimate relations with either
 colour, which came near to



ademy.

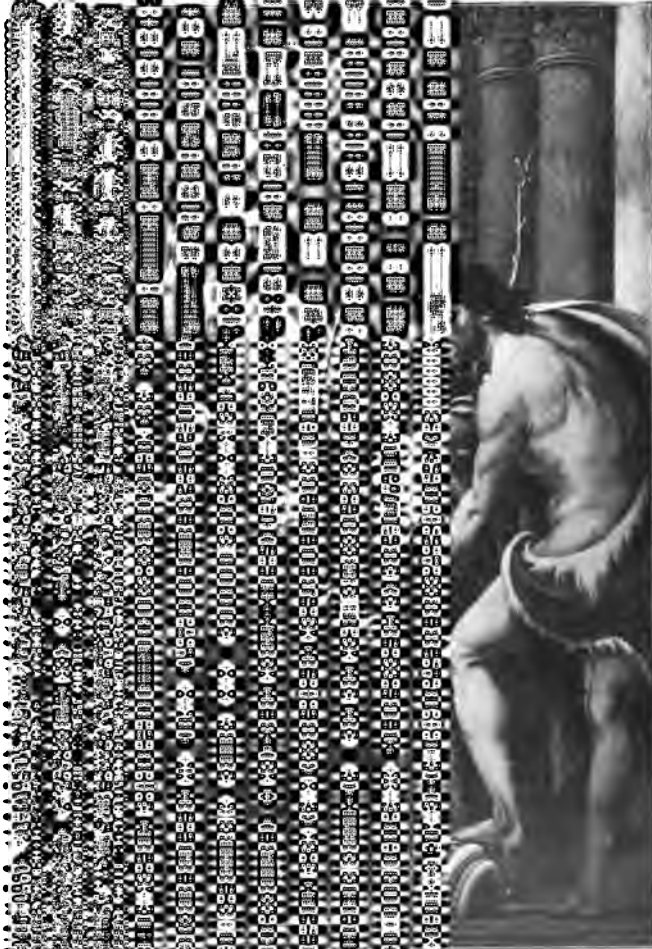
healthy beauty which looked
 special merit was a powerful
 painted. Yet he was not the
 any, true originality and even
 eless and senseless movement
 of the late renaissance, because
 the composition is tedious. This
 to his large chief work of the

Patriarch Giustiniani with four other Saints, at the *Academy*, although we do not wish to deny the solid qualities of drawing, colouring and effective light (fig. 117). The Academy also has from his brush the large Madonna of the Carmelites and a few less important paintings; *San Rocco* the boldly foreshortened single figures of SS. Martin and Christopher; and *S. Maria degli Angeli* at *Murano* a feeble, late picture of the Annunciation. His altarpiece of S^t Roch with SS. Catherine and Sebastian at *S. Giovanni Elemosinario* again did not come up to Titian's beautiful and simple painting of the saintly patron of the church, in spite of all Pordenone's efforts and to his fierce anger. The pictures which Pordenone had executed for the hall of the Great Council, have perished in the fateful fire of 1577, and all that remains of his Venetian frescoes is some faint traces in the cloister of *San Stefano*.

Sebastiano del Piombo was more tasteful and more happily gifted, than Pordenone; on the other hand he was even more lacking in that high necessity of artistic expression. This is best proved by the great change of front with he made. The only eclectic among the Venetians of his time, he betrayed in his maturity the colouring of Giorgione to the mighty style of Michelangelo's forms. The works which he has created in his thus improved manner in Rome, are certainly most important in some cases, but never entirely pleasing. After all, he never came nearer the great Michelangelo, than any clever epigone might have done, whilst he lost more and more of the freshness of his Venetian colouring. We much prefer to dwell upon the great picture of his early days, which still remains in Venice: the altarpiece of S^t John Chrysostomus in the church dedicated to this Saint (fig. 118). Dignified and serious the pious old man sits at his desk, absorbed in his writing, and oblivious of all that passes around him, when from the left approach three of the most beautiful, dark-eyed Venetian women, disguised as SS. Catherine, Magdalen and Agnes, whilst a curly youth in the garb of S^t John the Baptist meets them with languishing eyes. Thus a kind of naive sensuality is mingled quite naturally with the devoutness of the religious picture. And this is thoroughly Venetian. The warm colouring, the fulness of the drapery and the type of the men's faces betray the school of Giorgione. We may well ask, what would have become of Giorgione, had he remained in Venice after such a promising beginning.

From about the same time dates the splendid picture of the Pietà at the Academy, which is ascribed to *Rocco Marconi*, owing to analogies with his signed pictures at *S. Giovanni e Paolo* (Christ between SS. Andrew and Paul) and at the *Royal Palace* (Christ and the Adulteress) (fig. 119). The clearness of the atmosphere above the carefully painted landscape and a certain embarrassment in the expression of the beautiful faces in the foremost group show the master to have been one who still stood on the soil of the quattrocento. The

in he may demean himself as Academy, which describes the to the Doge, is still entirely with Gentile Bellini or Carpaccio, to show the beholder as much



ounded by Saints. Academy.

ecture is rather fine and carefully one questions oneself, whether who considered it "the best- Ve miss in it naive freshness, 20). Wherever Bordone tries to masters of Venice in pictorial y so. Vide the Last Supper at

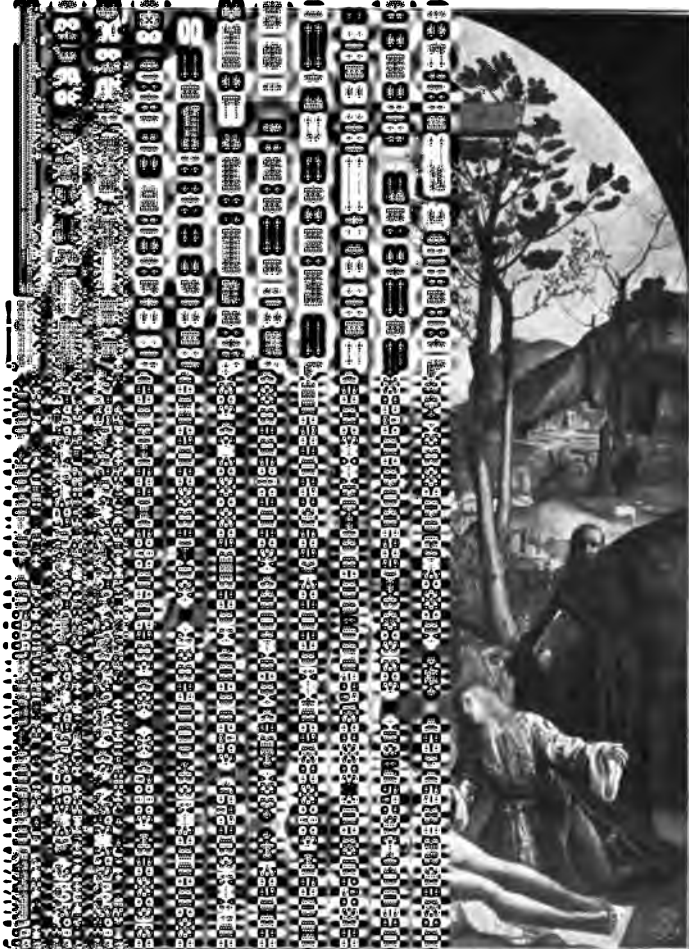
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at the *Academy* or the restless, agitated
He felt most at home, when he had to
his task with honest simplicity and with
sometimes succeeded in producing imposing
best of our knowledge, none are to be



in Chrysostomus. S. Giovanni Crisostomo.

in Venice, that is apt to alter
pressed, is so grandly conceived,
omposition to another master, to

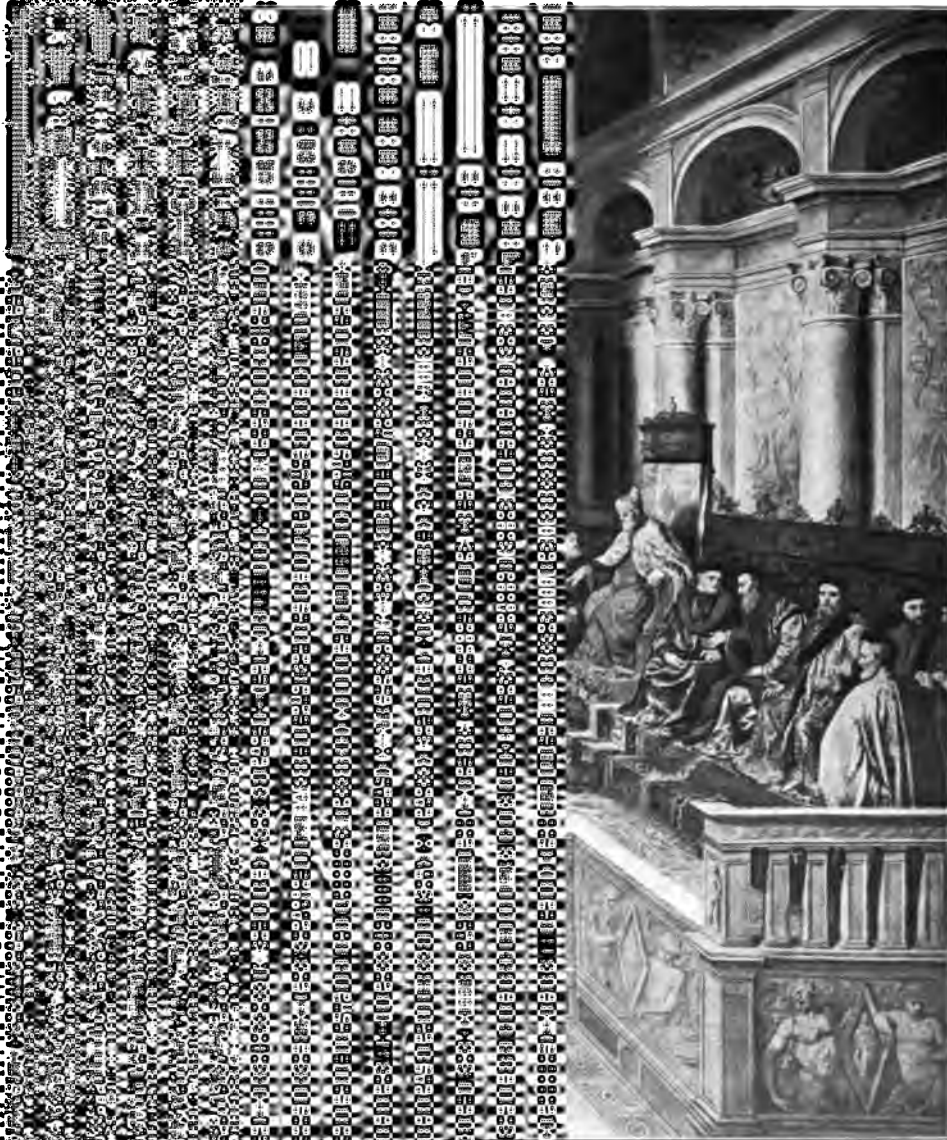


ia. Academy.

had to suffer from the circum-
style of some few leading masters,
ents of such a style. In Venice,
attitude towards nature, talents
valuable results in their own way,
wers were insufficient for church
quite contented, if they depicted
scenes from every-day life, and

landscapes. Such was the task chosen by the groups of artists which were formed by the families of the *Bonifazi* and the *Bassani*. They have achieved the importance of pioneers, for they were the first genre painters and landscape painters of Italy. It is true, they had in Venice a whole succession of artistic ancestors, upon whose work they could base their own. In no other school of Italy had as much care been devoted to the landscape background, as here, and nowhere else had the artists of the quattrocento given as much loving attention to their daily surroundings, as Gentile Bellini and Carpaccio had done in Venice. However, the religious import of their representations had always been the chief concern of these worthy quattrocentists. This conviction we feel far more rarely with the Bonifazi, and hardly ever with Jacopo Bassano and his sons. With them the religious meaning is no longer the subject of, but only a pretext for their art. Surely the wealthy nobles of Venice rejoiced in seeing themselves so faithfully and pleasingly depicted by Bonifazio, or in finding again in Bassano's pictures their country-seats on the continent, the juicy meadows enlivened by shepherds, the farmhouses in the shade of old trees, and all the places where they loved to spend the hot months of the Summer. The preference of the townsman for country-life, which is tinged with a trace of sentimentality, became general at that time in Italy and found its reflection in art in the pictures of the Bassani. From the great number of pictures by these artists, which have come down to us, we may draw our conclusions as to their popularity. The Venetians have certainly always lauded a Giorgione in higher terms, but the Bonifazi and Bassani were indemnified by that wide popularity which is always, the greatest reward for mediocre talents that know how to meet the taste of the public. In sacred and profane interiors, which elsewhere in Italy would have been decorated with frescoes, the long canvases of these painters were hung by side in long rows. Like many an one of the great Venetian artists, the Bonifazi and the Bassani were not children of the city of Venice. The first *Bonifazio*, who was not rivalled by any of his successors, was of Veronese origin, as is indicated already by his surname. After a life of probably fifty years he died in Venice in 1540. He reveals himself unmistakably as a pupil of Palma, from whom he derives the calm beauty of his women and the warmth of his colour. A delightful golden green, which was frequently used by Bonifazio, seems to have been a general secret of colour shared by all the Venetian painters of that period. In his method of painting Bonifazio employs a soft *sfumato*, even to a higher degree than Palma. If the attitude of his figures and his grouping make us feel the absence of Palma's incomparable sense of beauty, he delights us on the other hand by many small traits which he naively introduces. In his intentions he sometimes seems to be near the Dutch genre-painters of the seventeenth century, but his expression had of

ic atmosphere, in which he lived.
 able and famous is the parable
 represented rather as a reveller
 nes Bonifazio admitted the help
 pursued the same aims with less
 long the pictures at the Academy:
 of Salomon, and Christ and the



St Mark to the Doge, Academy.

Adulteress. Of *Bonifazio II.* alone the Academy has a rather important work in his Madonna sitting with the Infant under a tree between SS. Joseph, Jerome and Catharine. The third Bonifazio who was born in Venice — perhaps as a son of one of his two elder namesakes — shows the art of the family already degenerating into triteness. Of his ten panels with pairs of Saints, at the *Academy*, the most pleasing is perhaps the one which shows in effective contrast S^t Bernard in a heavy priest's cloak by the side of the slender figure of S^t Sebastian (fig. 121).

Of the Venetian private collection that of *Lady Layard* owns a series of twelve small pictures by the elder Bonifazio which demand attention, if only for their subject, as documents for the history of civilisation. They depict the rural occupations in a similar way to that of the old German calendar pictures of the twelve months.

The *Da Ponte* family, called *Bassano* from their native place, has been honoured with one of the largest rooms of the Venice Academy. Through numerous works we can here get acquainted with all the three members of the family: *Jacopo*, the father, who had emigrated from the little provincial town, and his Venetian sons *Francesco* and *Leandro*. *Jacopo*, who had received his first instruction in art in his native place from his father, formed his definite style later in the workshop of the elder Bonifazio, from whom he learnt that naive art of relating a story, in which he afterwards even surpassed his master, and also the supple manner of pictorial delivery in brilliant colours. His real domain was the landscape picture enlivened by cattle and shepherds. As an animal painter he had no rival. Of course, we miss in him, to a surprising degree, the natural lightness of the colouring and of the shadows, which is peculiar to objects under an open sky, and which has been reinstated in its right by our modern open-air painters. *Bassano's* blue sky is still darker than *Bonifazio's*; his shadows have a blackish depth, from which the local colours — especially a ruby-coloured red — shine forth intensely like jewels. With all this *Jacopo Bassano*, and of his sons particularly *Leandro*, also maintain a certain position as portrait painters. Their portraits impress one as being very true to life, although they lack the noble conception of a *Titian* or a *Tintoretto*.

Whilst in every other part of Italy art was on a decline that could not be checked, especially since Michelangelo's late period, it continued to flourish in Venice with unabated splendour until the turn of the sixteenth century. Its standard-bearer was not only the aged, but ever fresh *Titian*, but by his side stood two other artists of the first order: *Tintoretto* and *Paolo Veronese*. Both of these left even *Titian* behind and solved new problems in a manner which had been unknown hitherto, thus leaving the impress of their personality upon that late period of Venetian art. Certainly there were equally great

ly could not develop without
 ed predestined, because they
 superhuman power. His gigantic
 s there a circle of connoisseurs
 the remains of antiquity, would



I. Bonifazio Veronese III.
 St. Erhard and St. Sebastian.

in strong foreshortening. Their
 y exceptions, that of oil-painting
 ng of smaller pictures in heavy
 e ceiling-pictures.

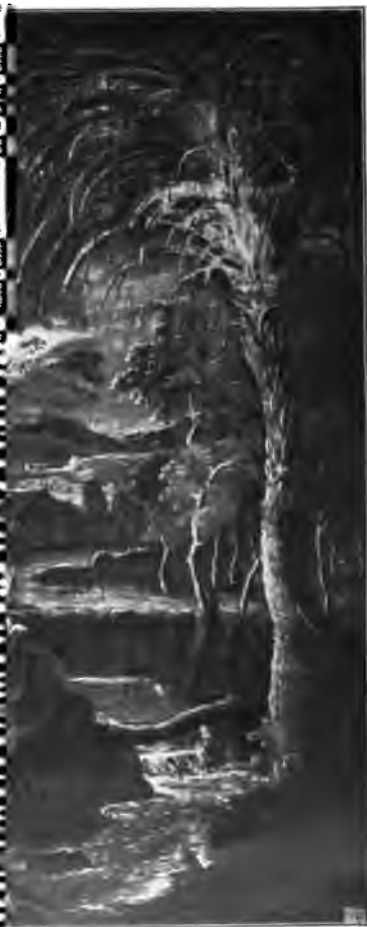
Robusti who, on account of his
 name *Tintoretto* (1518—1592).

Above the door of his workshop he had written the motto: *Il disegno di Michelangelo, il colorito di Tiziano*. But in reality he was better, than this motto would lead one to believe. He was by no means merely a clever eclectic, but a splendid personality of polished style. He possessed to a high degree the most precious of artistic gifts — imagination, added to which he had acquired by patient study an unusual knowledge of the human body and such sureness in the rendering of effects of light, that one might believe him to have been able to make the sun shine or to conjure up thunder-clouds. That he added a fine sense of colour to these other qualities, almost goes without saying in the case of a Venetian. The sum total of these gifts resulted with Tintoretto in a facility of production which had hitherto been unheard-of in Venice. We willingly believe that he could show ten times more area of painted canvas, than Titian. But at the same time Tintoretto was full of the consciousness of being able to outshine Titian in a certain sense as regards the idealism of his art. He gave expression to the feeling of power and intensified life, which was one of the characteristics of his time. In this he may have felt akin to Michelangelo, whose drawing he professed to emulate. Such an endeavour may very easily lead to empty exaggeration, as is proved by all the direct followers of Michelangelo. But Tintoretto was saved from this by his healthy naturalism. The slender elegance alone in the proportions of his figures forbade exaggerated manifestations of power, instead of which Tintoretto pleases us by an elegant grace which does not clash with the vivacity of movements.

Of great interest, artistically and as regards the history of civilization, appears to us his realism in religious subjects. It is true, that an evangelically religious mind will always take offence at the fearless realism which deliberately introduces ordinary modern, nay coarse, traits into the representations of the Crucifixion or the Last Supper. One's opinion may, however, undergo a change, if one brings before one's mind the fact that the Church, which was shaken in its very foundations, shrank from no means of reestablishing the hold of religious ideas upon the consciousness of humanity, which had become entirely worldly. Next to bewildering splendour, it was particularly the coarsest naturalness, which had to serve to produce an impression. Tintoretto appears the more as one of the most distinguished artistic representatives of this so-called counter-reformation, as he followed the tendency of the period entirely voluntarily.

To this must be added, that with his art of light and colour he knows how to reconcile, where he has offended by gross naturalism. This can be established step by step in the *Scuola di San Rocco* which, with its sixty-two pictures by Tintoretto, has become a veritable temple of fame for his art. Sometimes, when the subject permitted a preponderance of landscape, the

to knows by magic effects of
 with a flowing brooklet into a
 derness) (fig. 122). Tintoretto
 why art-lovers wrongly consider
 he depicts his sitters not quite



122. Tintoretto. St Mary in the Wilderness. Scuola di San Rocco.

As it is impossible here to
 even the important ones among
 appeared to him particularly
 was still bathed in a reflection
 has (in the Sala dell' Assunta)
 in slaying Abel. Below these
 Miracle of S' Mark who saves

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Saint who comes flying which his head
whoever likes; but this must not spoil the
ted figure of the slave and in the splendid,
anding the victim with expressions of

From the same period probably date
el of the choir of *Santa Maria dell' Orto*,
omb. The pictures, which describe with



The Doge Alvise Mocenigo. Academy.

the golden Calf and the Last Judgement,
especially among artists. In the same
conceived Martyrdom of S^t Agnes. Among
place (Old Library), the pictures of the
belong to his early period. The small
the *Salute* counts among its most treasured
intoretto painted in 1561 and by way of
Last Supper at *S. Giorgio Maggiore* is

the boldly individual conception of gnawing a bone in the foreground objected to (fig. 125). From the picture was occupied with the these canvases, some of which our attention, but others count as achievements. His Crucifixion and remarkable representations of this



St Mark. Academy.

by reckless realism all the minor making the description of the trivial light (fig. 126). Among the most agitated rendering of the landscape of St Mary in Egypt have the staircase the Visitation forms an annunciation. In the upper hall, pleasing things, will be found an the year 1573. — Whilst he was had time to complete a number

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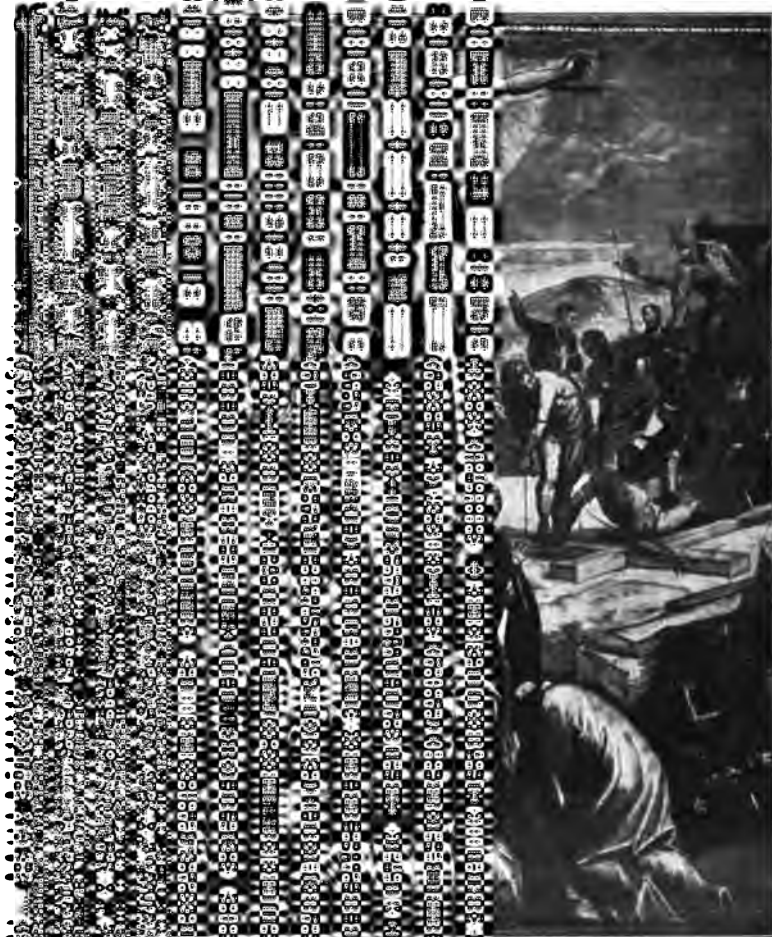
share in the pictorial decoration of the in all the rooms of state; to his discipinity of Paolo Veronese who, with his ant colours, generally gains the favour Tintoretto's pictures are those in the (and Bacchus and Ariadne) and in the the Doges kneeling before the Virgin in the Hall of the Great Council, the and effort. Truly surprising is the art as had never before been depicted, is



Supper. S. Giorgio Maggiore.

e, than by the lines of the composition. omen's heads, are of supreme beauty: oil gives one nowhere time to breathe. and shone in untarnished freshness of e of the Venetian aristocracy. To-day, much that has darkened or faded since. ing him in many respects, stood *Paolo* gifts were not as varied as Tintoretto's, posterity has given him more applause, variably attained the complete harmony ment — and therefore can be enjoyed

in the spirit of Tintoretto, or by Paolo Veronese, who preferred existence. In this he remained but he gave it a last and highest in a thoroughly monumental



fixion. Scuola di San Rocco.

perfect individuals, but an entire the gay joy of life was with ed themselves to the spectator be gathered from the preceding ricial and without deeper intentions, he costume. And superficial is the painters who invite to deep

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ough we gratefully acknowledge the sum his art has given to the world.

Veronese was far more careful than his of time, was not satisfied with the slick, thus saved for posterity far more of the Very noteworthy is his art of composition.



St George and St Louis. Doges' Palace.

Now the famous example of Titian's Pala a diagonally ascending line, instead of them he left — even in his broad pictures pretto, and achieved by this means the space. In this very respect the last of much from him.

procured the twenty-seven years old erona, his first important commission in at *San Sebastiano*. They met with so

trusted with the entire pictorial temple dedicated to the martyr house of Veronese, who banishes it was, too, that the master when the world his best during



Ahasuerus. San Sebastiano.

pictures, in which his assistants story of Queen Esther — most procession of the Queen descending period dates the ceiling picture gin. The finest of the altarpieces by five other Saints. Tied to the body, his head towards a

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on which is enthroned the Virgin with angels and cherubs. By the side of it, are the large pictures of the Martyrdom of St. Sebastian on their way to the place of deposition in diagonal direction (fig. 129). The house of Simon, the Pharisee, which is part of the adjoining convent, has later found a new use: the church of *Santa Caterina* guards as its treasure the mystic marriage of its saintly patroness,



Room of St Sebastian. San Sebastiano.

the steps leading to the throne of the heavenly bride, a tall, fair woman in a heavy cloak of gold brocade. No wonder, how to combine into a harmony the different elements of the composition with so great depth. Especially remarkable is the use of the color blue — as in this picture — to blue: another example of the master's skill. In the *Doges' Palace* Veronese receives us with one of his most lovable creations — the Rape of Proserpine. Veronese, though, has not much the appearance of a man who seems only too pleased to mount the throne of his art. As regards the actual abduction

comforted by the cupids that
 ture at the Doges' Palace has
 the ceiling of the same room
 pupils, is spoilt in the colouring.
 in the adjoining Hall of the
 the lower group of the kneeling



Paolo Veronese. Marriage of St Catharine.
 Sta Catarina.

inst the balustrade of a marble

emy, the Battle of Lepanto is
 ed seapiece. The most beautiful
 ala dell' Assunta, who, holding
 he above a high marble socle,
 who supports the child St John

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gly Families, which may be taken to be
are at *S. Francesco della Vigna* and at
by the sum total of his artistic achieve-
neither the sacred, nor the legendary



which best corresponded to Paolo Veronese's
picture, if we may use this expression.
Never again has the banquet been depicted
in a more dignified fashion, with such a mixture of
in the demeanour of all the persons taking
the banquet board breathes sensual

which is the artist's avowed expression of sensuality is so pur, that every trace of vulgarity in the figures served for the adornment



Picture of the Battle of Lepanto".
Collegio.

any rate expect a different glorification of them have drifted abroad, but the artist, with splendid architectural knowledge, in the house of Levi. Placed

ent of S. Giovanni e Paolo, it now adorns
al rooms at the *Academy* (fig. 134).
great achievements were followed in



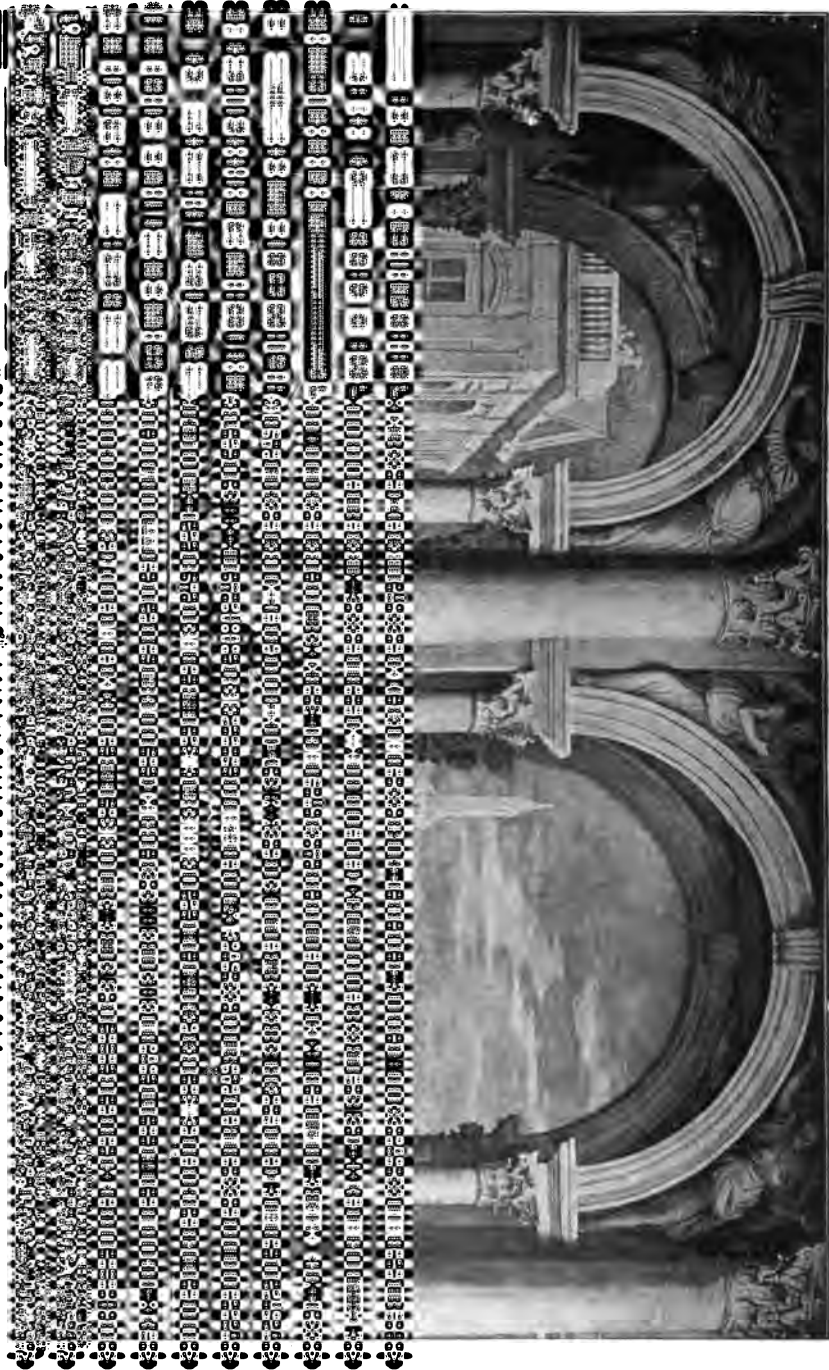
ecadence. The generations of artists that
universal interest, and if the historical
during the eighteenth century, we could
few remarks. But whilst in every other

part of Italy general exhaustion had set in in the domain of the fine arts, painting once more rose to short-lived splendour in Venice in the eighteenth century. In this sphere it was granted the Venetians again to celebrate triumphs, whilst in politics and in their national economy they could see nothing but degeneration, decline, and the forerunners of an approaching catastrophe. Nay, Venetian painting in the eighteenth century even brought forth a new achievement it had never before attained, by leaving us an almost complete picture of the town, of its inhabitants and culture.

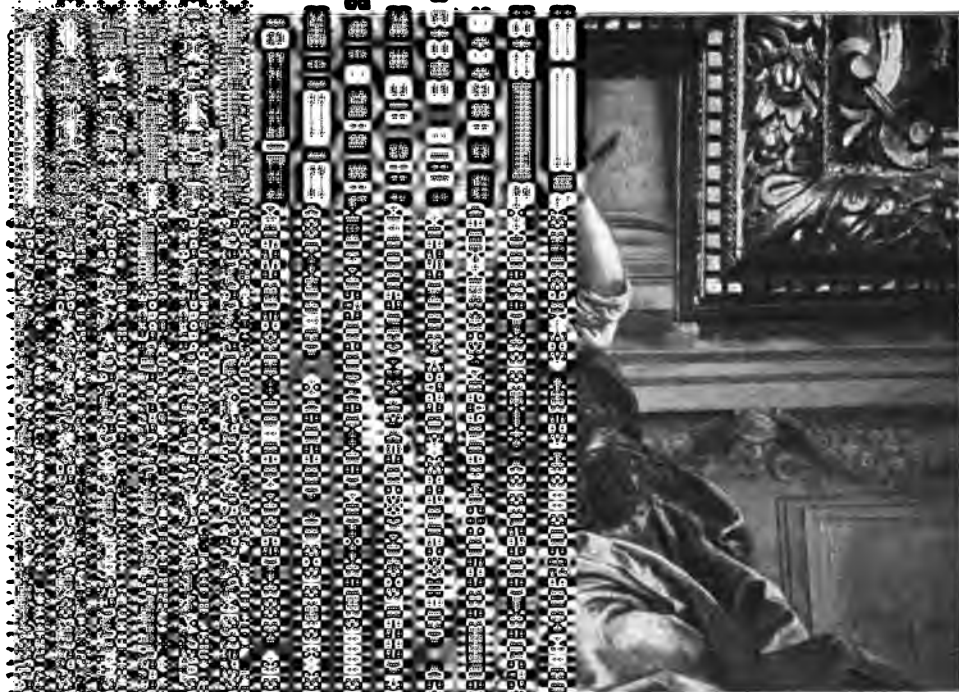
Venice had always been one of the most picturesque cities of the world. What could have equalled in fantastic splendour the church of St Mark, the Doges' Palace, and their surroundings? — And again, was it possible to imagine more delightful street-views, than were offered at every step by the narrow network of canals and streets? — It is true, that the exterior of the lagoon-city had already at an earlier time inspired the imagination of her artistic sons. Gentile Bellini and Carpaccio have preserved for our benefit many a charming glimpse of old Venice; but they have only smuggled it, so to speak, into the backgrounds of their descriptive pictures, because according to the ideas of their time the portrayal of the town *per se* was not a task of art. This was only a discovery of the end of the seventeenth century. The first example was given by the paintings and etchings of *Luca Carlevaris*. However, the mere fact of having been the first constitutes his chief merit. His pictures, which have become very rare in Venice, are of little value. They lack the most precious quality of the true work of art, the soul of an artist's individuality. And this quality is just what we find in Carlevaris's successor and pupil, Antonio Canale (1697—1768). The elder Canaletto, as he has been called to distinguish him from his nephew with the same surname, has placed his whole life to the service of glorifying his native town. A number of pictures have come down to us, in which he depicts, apparently quite naively, all the well known views of Venice, which are to this day best liked by all travellers. Canaletto attached the greatest importance to every object and took care not to miss on any account a little window in one of his houses, so that everything could again be found in his picture, just as it was in reality. Nevertheless he painted with the soul of a Venetian, grouped his lights and shades in bold masses, to which end he made clever use of clouds, and reconciled all details with a warm, genuinely Venetian, golden tone of the atmosphere. It is truly lamentable, that Venice herself has kept hardly any of his works. The *Academy* possesses only one Canaletto (view of the Scuola di San Marco) and even this one is not beyond dispute. It is of course easy to understand, that foreigners of all people could appreciate these delightful views and carry them away as precious souvenirs of their visit. More than

TURE

that Canaletto and the other painters
foreign visitors and did not lose sight
aims. Whilst *Canaletto the younger*,



ce, especially in Germany, with the direction of his uncle's art, ce. He, too, is only poorly at the *Museo Correr* and one at same views as Canaletto's. But overcome the childlike interest which he treats with ease and of some personal mood. His



of the Sala del Collegio. Doges' Palace.

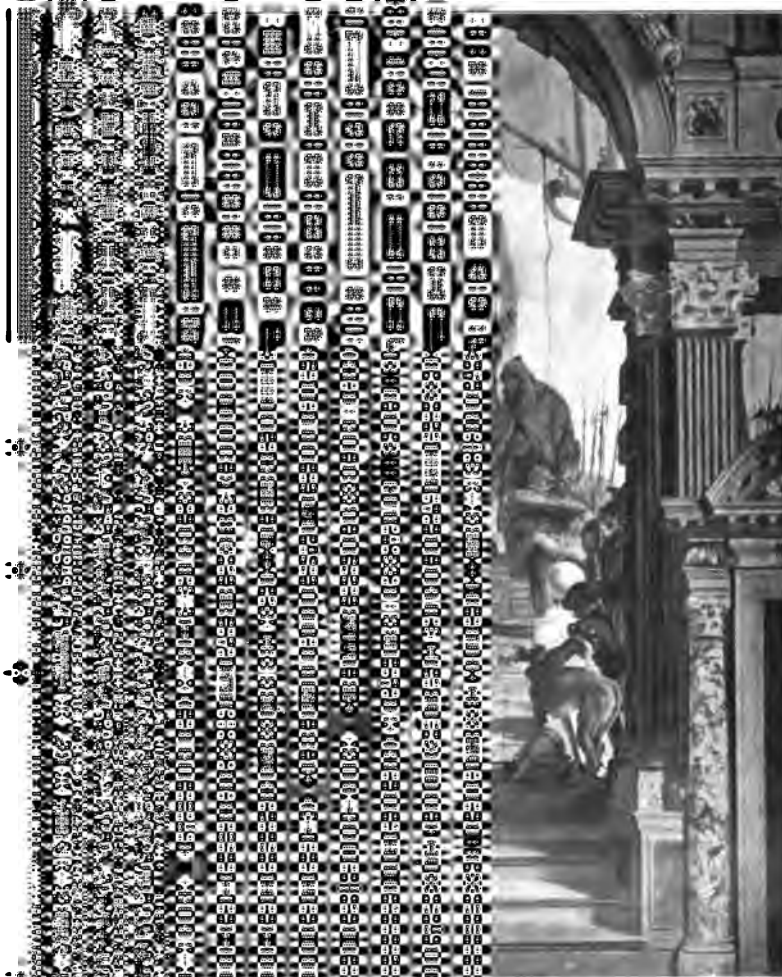
silvery tone of his landscapes well, how much modern French change of pigtails.

each in his own way, but with *Longhi* describes the Venetians. masters of the early renaissance painters of views — Gentile Bellini riots before our eyes as clearly, as Titian and Tintoretto, though they the aristocracy of Venice in a

number of worthy representatives. At Longhi's time the artists' style of representation had, of course, undergone a change, but even more so the character of their models. The Venetians, whom Longhi painted, were no longer the fresh, active men, the robust women of Carpaccio; nor were they the dignified nobili of Tintoretto; but they were a race of careless and effeminate idlers. Their outward bearing shows, that they know of no high aims, of no serious duties. Their days were spent in caring for their *toilette*, in gossip, in music and dance, in masquerades and love intrigues. Thus they were painted by Longhi, and thus they also appear in the chronicles of that period. Longhi as an artist was one of their number. He, too, lacked seriousness and high ambition. His personalities look so absent-minded, that they do not even devote full attention to their gallant occupations. One might therefore hesitate to mention Longhi's name at all in a list of great artists, if he were not so interesting a figure in the history of civilization. And furthermore it must be admitted, that he knew how to deliver his little anecdotes with the most amiable sense of humour. If you are overwhelmed by great art, you can take rest with Longhi. You will then learn to appreciate the fine sense of colour which had come to him as the heritage of a long succession of artistic ancestors. If you want to form a correct estimate of Longhi, you have to compare him with his contemporary Chodowiecki, who revealed a very similar talent in different surroundings. Longhi has also been compared with Hogarth, but, it seems to me, with less reason, for the Englishman was decidedly deeper, both as man and as artist. A number of Longhi's little pictures can be found at the *Academy* and at the *Museo Correr*. That he was induced to relate his *storiettes* also *al fresco* — on the staircase of the *Palazzo Grassi* — is somewhat comical, but everybody must admit, that he has solved his task in an original and excellent manner.

What there was of idealism in Venetian civilization at that period, is personified in *Giovanni Battista Tiepolo* (1696—1770). The nobles of the Republic were certainly corrupted to the very marrow of their bones, but they were still filled with the whole pride of their ancestors. They were still wealthy — through landed property and inheritance in conjunction with gradual diminution of the families — and their superiority found expression in boastful extravagance. Never had the palaces been as large, the tombs of the Doges as pompous. Tiepolo's painting corresponded to this striving after monumental splendour. That he had hit upon the right thing for his time, is proved by the enthusiastic praise of his contemporaries and by the quantity and importance of his orders. In the Doges' Palace, it is true, hardly anything remained to be done. On the other hand the nobles of the city and of the *terra ferma* ordered large mural paintings for their palaces; further opportunities for such works were offered

praised Tiepolo's works. He has
the castle at Würzburg and died
dried. Now, although the saying
"his time, has lived for all time",
generation to hold generally a



atra. Palazzo Labbia.

time of their fathers. Goethe's
known; it was shared by the
accepted by many even to-day. Faulty
in conjunction with daring handling,
against Tiepolo since Goethe's days.
coaches, but the fault lay not so

much in Tiepolo, as in the unreasonable demands made upon him. To realize his artistic intentions Tiepolo was fully furnished with talent and with artistic culture. He may well have been guilty of faulty drawing, may have represented his men and women more as types, than as individuals, and yet achieve his object of brilliant effect of space. Nay, as decorator Tiepolo signifies a final, highest advance.

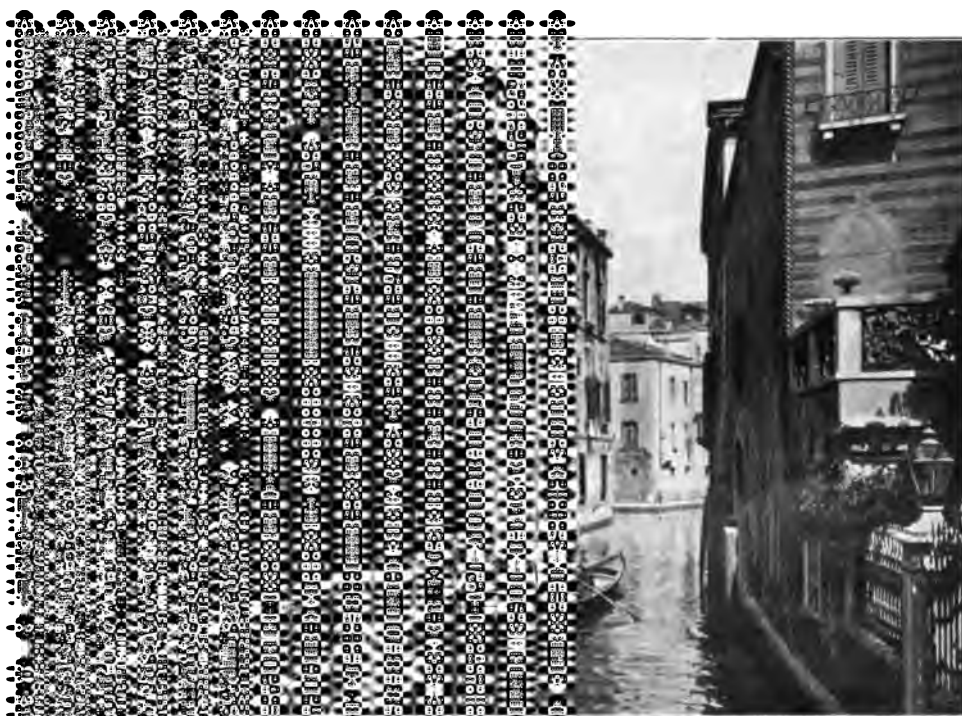
There are two opposite ways, in which mural painting can solve its problems in a classic manner — either by explaining and accompanying in severe style the architectural articulation, or by breaking boldly through the architecture and treating wall or ceiling as open space, in which some occurrence takes place, which it describes realistically.

The artist who embarks in this latter direction, must acknowledge in Tiepolo one of his greatest models. Nobody else has known how to master the largest spaces and achieve such homogeneous effects with such ease, nay grace. Only Paolo Veronese of all his precursors can be compared with him. We have already pointed out, how Paolo achieved greater depth by the atmosphere which he left over his groups. But in the use of this device he appears a mere duffer by the side of Tiepolo. Tiepolo knows how to make us gaze into endless depths of space by the art with which he distributes small groups and single figures — with matchless taste — at wide intervals. They float about, light, bathed in atmosphere. And how well Tiepolo knows how to paint this atmosphere! In his ceiling pictures the sky is opened. It is a fact which has often been observed, that a ceiling by Tiepolo makes the whole room appear loftier and wider, than it actually is.

The objective side is on the whole intirely indifferent to him. We need not lose time over the allegorical twaddle of the eighteenth century. It is really quite immaterial, whether Tiepolo had to paint the Transportation of the House of the Virgin to Loreto (at the *Scalzi*), or the Finding of the Cross (at the *Academy*), or Pegasus unfettered (in the *Palazzo Labbia*). The way of thinking of his time not only permitted, but demanded, that every subject — religious, allegorical, or historical — if it was to be presented in monumental style, had to be raised to the same Olympian height, and furnished with the same finery of angels or cupids and flowing, silken robes. Even if the occurence must needs take place on level ground, it was given that heroic magnificence. Especially in such a case the impression upon our mind is entirely theatrical. Observe the intentional *grandezza*, with which Antony and Cleopatra meet on the frescoes of the Palazzo Labbia (fig. 136). Tiepolo was not a born painter of easel pictures. He lacked completely the sense of deep observation, which is required for this. But this is by no means to imply, that his smaller pictures are without charm. Far from it! They have the same qualities as his large

like much reduced ceiling or
Academy: the Vision of S^t Cajetan,
 aints.

came to an end. A generation
 public of S^t Mark collapsed. If
 ital institutions, there would be no
 debris also buried a high culture
 of Venice. — When after the lapse
 rly conditions, when Venice was
 rich nobles had long ceased to
 ve ennobled the leisure of these
 h chiselling and painting is still
 nly the models are Venetian.



Sanudo-Vanaxel.

INDEX.

The Asterisks (*) refer to the illustrations.

	Page		Page
Academy. (Convento della Carità.) Relief of the Madonna	67	Academy. Picture Gallery. Veronese, Paolo 157. 160. *	162
— Picture Gallery. Alamannus, Johannes 95. 96. *	97	— — Vivarini, Alvise *	99. *100. 101
— — Antonello da Messina	100	— — “ Antonio	*97
— — Basaiti 120. 121. *	123. *124	— — “ Bartolommeo	*98
— — Bellini Jacopo	104	Agnadello, Battle of	13
— — — Gentile *	104. 106	Alamannus, Johannes	*97
— — — Giovanni *	105. *107. *108. 109	Alberghetti, Alfonso	91
— — Bissolo	122. *128	Albrecht III. of Austria	10
— — Bonifazio Veronese I.	145	Altinum	3
— — “ “ II.	146	Ancona	6
— — “ “ III.	146. *147	Antonello da Messina	97. 99
— — Bordone 141. 142. *	145	Antonio da Negraponte	94
— — Canaletto	161	Aquileja	3. 11
— — Carpaccio *	114. *116	Argos	12
— — Cima da Conegliano 118. 119. *	120. *122	Baraguay d'Hilliers	16
— — Crivelli	98	Barbarelli, Giorgio see Giorgione	
— — Diana, B. *	117	S. Barnabà. P. Veronese	158
— — Giorgione	143	Barthel, Melchior	*92
— — Guardi	163	Basaiti, Marco 101. 119. 120. 121	
— — Longhi	164	Bassano 11. 146	
— — Mansueti	117	— Francesco (Da Ponte)	146
— — Marconi 140. *	143	— Jacopo	144. 146
— — Marziale 118. *	119	— Leandro	146
— — Montagna 121. *	126	Bellini, Gentile *	102. *104. 106
— — Palma Vecchio 128. 129		— Giovanni 101. 104. 106. *	107. *108
— — Palma Giovine	138	— Jacopo	94. 104
— — Pordenone 140. *	141	Belloni, Giuseppe	64
— — Sebastiani	117	Bellotto, Bernardo see Canaletto	
— — Tiepolo 166. 167		Bergamasco, Guglielmo	49. 53
— — Tintoretto 149. *	150. *151	Bergamo	11
— — Titian *132. 134. 135. *	137. 138. *139	Biblioteca, Old, of S. Marco (Palazzo Reale) *	58. 59

	Page
Biblioteca. Painting by Rocco Marconi . . .	140
— " " Tintoretto . . .	150
Bissolo, Pierfrancesco . . .	122
Bologna . . .	6
Bonifazio Veronese I. . .	144
" " II. . .	146
" " III. . .	146. *147
Bordone, Paris . . .	141
Bregno, Antonio . . .	74
Brescia . . .	6. 11
Bresciano, Andrea . . .	91
Bucentoro . . .	*3. 5
Buon, Bartolommeo . . 30. 41. 42. 44. 54. 75	
— Giovanni . . .	41. 44
— School of the . . .	37
Cà d'oro . . .	*43. 44
Cagliari, Paolo see Veronese	
Cambray, League of . . .	13
Campagna, Girolamo . . .	89. 90
Campanile di S. Marco . . .	*21. 23. 54
Canale Grande . . .	*4. *18. *19. 21
Canale, A. see Canaletto	
Canaletto, Antonio . . .	161
— Bernardo (Bellotto) . . .	163
Candia . . .	14
Carlevaris, Luca . . .	161
Carmini see S. Maria del Carmine	
Carpaccio, Vittore . . *110. *111. *112. *113.	
	*114. *115
Carrara, Francesco . . .	10
Cassiodorus . . .	3
Catena, Vincenzo . . .	122
S. Caterina. Paolo Veronese . . .	156. *157
Cattaneo, Danese . . .	89. 90
Charles VIII. King of France . . .	13
Chioggia . . .	6. 10
Cima, G. B. da Conegliano . . .	118
Clock Tower of S. Mark . . .	*21. 23. 54
Coducci, Moro . . .	54
Colleoni, Bartolommeo. Monument	
	24. 25. 83. *86. *87
Columns of the Piazzetta . . .	*15
Constantinople . . .	11. 12
Conti, Niccolò dei . . .	91
Contino, Antonio . . .	42
Corfù . . .	15
Cornaro, Caterina . . .	12
Coron . . .	12
Corrèr, Museo . . .	*33
— Bust of Andrea Loredan . . .	74. *79

	Page
Corrèr, Museo. Giovanni Bellini . . .	107
— Carpaccio . . .	*115
— Guardi . . .	163
— P. Longhi . . .	164
— Rondinelli . . .	123
Cremona . . .	13
Crete . . .	5
Crivelli, Carlo . . .	98
Cyprus . . .	12. 14

Dandolo, Enrico . . .	5
Diana, Benedetto . . .	117
Dogana di Mare . . .	64
Doges' Palace . . .	*39. *41
— Scala d'oro . . .	60. *63
— " dei Giganti . . .	42. 85
— Windows . . .	69
— Sculptures at Corners . . .	70. *73. *74
— Figures of Adam and Eve . . .	70. *78
— Porta della Carta . . .	*40. 41. 42. 75
— Fountain in Court . . .	91. *94
— Painting by Bordone . . .	142
— " " Catena . . .	122
— " " Tintoretto . . .	152. *154
— " " Titian . . .	137
— " " P. Veronese . . 156. 157. *158	
	*159. *160. *163

Donatello . . .	71. *77
Donato Veneziano . . .	94
Doria, Pietro . . .	10
Dorsoduro . . .	17

Este, Margraves of . . .	6
--------------------------	---

Fabbriche nuove di Rialto . . .	60
— vecchie " " . . .	53. 60
Falieri, Marino . . .	9. 41
— Ordelafo . . .	4
S. Fantino. Painting by Rondinelli . . .	123
Feltre . . .	11
Ferrara . . .	6. 12
Flabianico, Domenico . . .	7
Flagstaffs of St Mark's . . .	24. 82. *85
Fondaco dei Tedeschi . . .	54
" " " Frescoes by Giorgione	127
" " Turchi (Museo Corrèr) . . .	*33
S. Fosca . . .	49
Foscari, Francesco . . .	9. 11. 43
Francesco di Giorgio . . .	59
S. Francesco della Vigna . . .	59. 62
— Capella Giustiniani . . .	77

	Page		Page
S. Francesco della Vigna. St John the Baptist		S. Giovanni e Paolo. Painting by Bart. Vivarini	98
by Vittoria	89	Giudecca	17
— St Anthony " "	*89	S. Giuliano	59
— Painting by Fra Ant. da Negroponte . .	94	— Relief above High Altar	90
— " " Giov. Bellini	109	Goldoni, Statue	*23. 25
— " " P. Veronese	158	Gradenigo, Doge	9
Crai, Antonio	91. *96	Grimani, Battista	14
Gambello, Antonio di Marco	48	Guardi, Francesco	163
Gemine	17	Heraclea	3
Gentile da Fabriano	94	Jacobello del Fiore	94
Gesuati	49	Don Juan of Austria	14
Gesuiti, Monument of Doge Cicogna . . .	91	Julius II., Pope	13
— St Laurence by Titian	138	Königsmark, Count	15
S. Giobbe	49. 77	Leopardi, Alessandro	82, 83
— Painting by Marziale	118	Lepanto, Battle of	14
— " " Previtali	123	Liagò	20
S. Giorgio Maggiore	61. 62	S. Lio, Capella Gussoni, Relief	81
— Group above High Altar	*90	Lodi	13
— Candelabra	91. *95	Loggetta di S. Marco	59
— Painting by Tintoretto	149. 150. *152	— Figures by Sansovino	85. *88
S. Giorgio dei Greci	*56. 59	— Gates by A. Gai	91. *96
Giorgione	54. 123—128	Lombardo, Antonio	77
Giotto	88	— Pietro	42. 47. 50. 52. 53. 54. 77
Giovanni di Martino da Fiesole	70. *74	— Santo	59
S. Giovanni in Bragora, Painting by Bordone .	142	— Tommaso	89. 91
— Painting by Cima da Conegliano . . .	118	— Tullio	49. 77. 81
— " " Alv. Vivarini	101	Longhena, Baldassare	62. 63. 64. 91
S. Giovanni Elemosinario, Painting by Titian	135	Longhi, Pietro	163. 164
— Painting by Pordenone	140	Lotto, Lorenzo	121
S. Giovanni e Crisostomo	49	Louis XII., King of France	13
— Relief, Coronation of the Virgin . . .	81	Luciani, Sebastiano see del Piombo	
— Painting by Giovanni Bellini	109. 128	Luprio	17
— " " Mansueti	117	Mahomet II., Sultan	12
— " " Seb. del Piombo	140. *142	Malamocco	3
S. Giovanni e Paolo	24. 26. 35. *37	Mansueti, Giovanni	117
— Porch	37. 72	Mantua	6
— Tomb of Jac. Cavalli	69	Marcello, Lorenzo	14
— " " Marco Cornèr	68	S. Marcialiano, Painting by Titian	135
— " " Leonardo Loredan	91	S. Marco	*7. 23. *26. *27. *28. *29. *31
— " " Pasqu. Malipiero	81	— Altar House	31
— " " Niccolò Marcello	77. *81	— High Altar, Tabernacle	31. 66
— " " Pietro Mocenigo	78. *82	— Screen	32
— " " Tommaso Mocenigo	70. *75	— Pala d'oro	*32
— " " Michele Morosini	68. *71	— Capella Zen	32. 50
— " " Valier	91	— Porphyry Reliefs on South Side	66
— " " Vendramin	79. *84	— Sacristy, Door by Sansovino	87
— " " Venier	69. *72		
— Painting by Lotto	121. *127		
— " " R. Marconi	140		
— " " Titian	135		

	Page
S. Marco. Reliefs on Choir by Sansovino .	88
— Figures of the Evangelists by Sansovino	88
— Tomb of A. Dandolo	67
— " " Morosini	68
— " " Zen	83
— " " S. Isidoro	67
— Campanile	*21. 23
— Scuola di S. Marco	51
Marconi, Rocco	*116. 117. 140
S. Marcuola, Painting by Titian	134
S. Maria del Carmine, Madonna Relief . . .	67
— Painting by Lotto	121
S. Maria Formosa, Painting by Palma 129. *	131
S. Maria dei Frari	26. *35. *36
— Statue of the Madonna on Porch	67
— Altar, Christening Chapel	70
— Altars of SS. Paolo and Jacopino	82
— Figure of the Baptist by Donatello 71. *	77
— " " St Jerome by A. Vittoria	89
— Tomb of Arnolfo Teutonico	67
— " " Beato Carissimo	71. *76
— " " Duccio degli Alberti	67
— " " Franc. Foscari	74
— " " Jacopo Marcello	79
— " " Pesaro	63. 91. *92
— " " Savello	70
— " " Tron	74. *80
— Painting by Giovanni Bellini	109
— " " Titian	134. *136
— " " Alv. Vivarini	101. 119
— " " Bart. Vivarini	97. 98
S. Maria Mater Domini. Painting by Catena	122
S. Maria dei Miracoli	26. *48. 50. *51. 77
S. Maria dell'Orto	26. 37. *38
— Figures on Façade	76
— Painting by Cima da Conegliano	118
— " " Tintoretto	
S. Maria della Salute	63. *70
— Candelabra	91. *95
— Painting by Basaiti	121. *125
— " " Tintoretto	150. 156
— " " Titian	*133. 134. 138
S. Martino	59
— Altar with sculptures	81
Marziale, Marco	118
Massegne, Pierpaolo dalle	41. 69
Master of the Pellegrini Chapel	70
Matteo dei Raverti	72
Maximilian I.	13
Mendicola	17
Merceria	18. 23

	Page
S. Michele di Murano	*47. 49
Milan	6. 10. 11. 13
Mint (Zecca)	59
Mocenigo, Lazzaro	14
Modon	12
Montagna, Bartolommeo	121
Morca	12. 15
Morosini, Francesco	15
Municipio, Palazzo del	34
Murano, Cathedral (S. Donato) *	25. 27
— S. Maria degli Angeli, Painting by Pordenone	140
— S. Pietro Martire, " " Basaiti	121
— — Painting by Giov. Bellini	109
di Murano, Antonio	95
— Giovanni	95
Museo Correr (Fondaco dei Turchi) *	33
— Bronze bust by A. Rizzo	74. *79
— Painting by Giovanni Bellini	107
— " " Carpaccio	*115
— " " Guardi	163
— " " S. Longhi	164
— " " Rondinelli	123

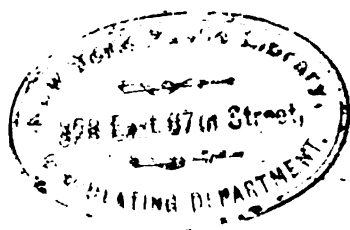
Naples	13
da Negroponte, Fra Antonio	94

Olivolo	17
Ombriola	17
Orseolo, Pietro II.	5
Ospedale civile	51. *53
— della Misericordia	72

Padua	3. 10. 11
Palazzo Balbi	62
— Businello	34
— Cà d'oro	*43. 44. 72
— dei Camerlenghi	*50. 53
— Cavalli	43
— Cicogna	43
— Contarini Fasan	43
— — dalle Figure	53
— — degli Scigni	62
— Cornèr	*18. 62
— — Cà grande	60. *61
— — Spinelli	53
— Dario	*52. 53
— Falier	34
— Farsetti	34
— Foscari	43. *44
— Giovanelli	43
— — Painting by Antonello da Messina .	100

	Page		Page
Palazzo Giovanelli. Painting by Giorgione		Redentore. Sacristy. Painting by Previtali.	123
	125. *129	— — Painting by Alv. Vivarini . .	*100. 101
— Giustinian Lolin	64	Rialto (Rivo Alto)	3. 17
— Grassi. Frescoes by Longhi	164	— Bridge	*4. 62. *65. *67
— Grimani	*57	Rivo Batario	18
— Labbia. Frescoes by Tiepolo . .	*165. 166	Rizzo, Antonio	42. 72
— Layard. Painting by Gent. Bellini	*102. 106	Robusti, Jacopo see Tintoretto	
— — — — — Bonif. Veronese I.	146	Roccatagliata, Niccoletto	91
— Loredan	*34	S. Rocco. Painting by Giorgione	126
— Manin	60	— Painting by Pordenone	140
— Manolesso-Ferro	43	— Scuola di, see Scuola	
— Manzoni	53	Rondinelli, Niccolò	122
— Mocenigo	64	S. Salvatore	18. 26. 49
— Pesaro	64	— Tomb of Venier	86
— Pisani	43	— Painting by R. Marconi (Carpaccio)	*116. 117
— Reale see Biblioteca S. Marco		— — — — — Titian	138
— Rezzonico-Browning	64	Sanmicheli, Michele	57. 60
— Sanudo-Vanaxel	43. *167	Sansovino, Jacopo	58. 59. 60. 84
— Vendramin Calergi	53. *55	Scalzi, Chiesa degli, Painting by Tiepolo	166
Palladio, Andrea	42. 56. 59. 60. 61. 62	Scamozzi, Vincenzo	62
Palma, Giacomo (P. Vecchio) . .	123. 128. 129.	Scarpagnino, Antonio	42. 52
	130. *131	Schulenburg, Count	15
— Giovine	138	Scuola S. Giorgio degli Schiavoni, Painting	
S. Pantaleone, Painting by Giov. d'Allemagna		by Carpaccio	*110. *113. 114
and Ant. Vivarini	96	— S. Giovanni Evangelista	52. 106. 117
Partecipazio, Family of	7	— S. Marco	51. *53
Passarowitz, Peace of	16	— S. Rocco	*49. 52
Paul V., Pope	14	— — Painting by Titian	134. 135
Piacenza	6	— — — — — Tintoretto	148. *149. 151. *153
Piazza	18. 22. 54	Scutari	12
Piazzetta	*1. *22. 23. 24	Sebastiani, Lazzaro	117
— dei Leoni	23	S. Sebastiano	53
Pietro di Niccolò	70	— Madonna group by Tomm. Lombardi	91. *93
S. Pietro di Castello	62	— Painting by Paolo Veronese	154. *155. *156
— Painting by Basaiti	121	Selvo Domenico	31
del Piombo, Sebastiano	140	Seminario Patriarcale. Painting by Giorgione	
Pisano, Giovanni	66		127. *130
— Niccolò	66	Semitecolo	94
— Vittore	11. 94	Servi, Chiesa dei	37
Polo nato de Jachomell	69	Sighs, Bridge of	42. *68
da Ponte, Antonio	42. 62. 157	S. Simeone Profeta	60
— Francesco, Jacopo, Leandro see Bassano		Smeraldi	62
Pordenone, Giov. Antonio da	139	Solari, Pietro	47
Previtali, Andrea	123	Spinalunga	17
Prigioni	62. *69	S. Stefano	26. 37
Procurazie nuove	23. 62	— Statues of SS. Jerome and Paul	77
— vecchio (Palazzo Reale)	23. 54	— Painting by Pordenone	140
Ragusa	5	Tiepolo, Giov. Battista	164. *165. 166
Raverti, Matteo dei	72	Tintoretto	146. 147. 148. *149. *150. *151.
Redentore, Chiesa del	62. *66		*152. *153. *154

	Page		Page
Titian	33. 54. 58. 123. 130—138	Vivarini, Aloise	100
Torcello, Cathedral	*24. 26. 27	— Antonio	96
— S. Fosca	27	— Bartolommeo	96
Torre dell' Orologio	54		
Treviso	10	S. Zaccaria	26. *45. *46. 47
S. Trovaso, Painting by Catena	122	— Figure of Saint above porch, by Vittoria	89
		— Tomb of Al. Vittoria	90
V		— Painting by Giov. d'Allemagna and Ant.	
Veccellio, Tiziano see Titian		— Vivarini	96
Verona	11	— Painting by Jacopo Bellini	104
Veronese, Paolo 146. 152. 153. 154. *155 *156.		— " " Giov. Bellini	*108. 109
*157. *158. *159. *160. *162. *163		Zara	5
Verrocchio, Andrea del	83	Zecca	59. *60
Vicenza	11	Ziani, Sebastiano, Doge	18
Visconti	10	Dal Zotto	25
Vittoria, Alessandro	62. 89		



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